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MR. GATTI CAPTURES SIX SONGBIRDS

*His Summer Statement Promises
Four PREMIERES, Three Revivals and
Four New AMERICAN Artists*



Apeda Photo

CLARA JACOB, A NEW SOPRANO
OF THE METROPOLITAN OPERA

FOUR premieres and three revivals are scheduled, and six new singers, four of which are young women of American birth, were engaged for the forthcoming season, which will begin on Oct. 29, according to the annual announcement by General Manager Gatti-Casazza.

The four American young singers are: Pearl Besuner and Clara Jacobo, sopranos, and Jane Carroll and Grace Divine, mezzo-sopranos. Aida Doninelli, Central American soprano, of Italian descent, who lives in Chicago, and Marek Windheim, a tenor from Poland, who has appeared in Warschau and at the German Theatre in Prague, are the two other artists whose names appear on the Metropolitan roster for the first time.

New Native Prima Donnas

Both Miss Besuner and Miss Divine are natives of Cincinnati, and both have been studying with Marcella Sembrich under a Juilliard Foundation scholarship. Both similarly declined a fellowship of two years at the Dresden Opera House, as reported in MUSICAL AMERICA, "because of greater opportunities in this country," and these "opportunities," as has been known for some time, consisted of a Metropolitan engagement. Both girls have had operatic experience. At the time of her audition, Miss Besuner told Mr. Gatti-Casazza that she would be willing to start as a page, surely an exceptional remark to make for a young prima-donna! Miss Jacobo is of Italian parentage, and comes from St. Lawrence, Mass. She has been heard with Fortune Gallo's opera company for two seasons. Miss Carroll, late of the Vagabond King, has worked her way up from a position in the chorus, following in the footsteps of Mary Lewis and Grace Moore.

The novelties include the following: Die Agyptische Helena, opera in two acts, libretto by Hugo von Hofmannsthal, music by Richard Strauss, to be given in German; Jonny Spielt Auf, opera in two acts, book and music by Ernst Krenek, also in German; La Campana Sommersa, (The Sunken Bell,) opera in four acts, libretto by Claudio Guastalla, after the play by Gerhard Hauptmann, music by Ot-

torino Respighi, in Italian; and Fra Gherardo, opera in three acts, book and music by Ildebrando Pizzetti also in Italian. It is probable that the Egyptian Helen will be the first premiere to be offered next season.

There will be revivals of Massenet's Manon, in French, with a completely new and original mis-en-scene, and, "at the request of the public" of Weber's Freischutz and Verdi's Ernani, the former in German and the latter in Italian.

As already announced, Giuseppe Sturani, conductor of the Metropolitan some years ago, will return as musical secretary and conductor. Giuseppe Bamboschek, until recently musical secretary, will become a regular conductor. Pietro Cimara of the Colon Theatre, Buenos Aires, has been engaged as assistant conductor, and Jessie Rogge as solo dancer.

Among the artists of past seasons whose names are lacking on the Met's roster are these singers: Jeanne Gordon, Kathleen Howard, Nanny Larsen-Todsen, Mario Chamlee, Cecil Arden, Carmela Ponselle and Elvira de Hidalgo, and the solo-dancers, Ruth Page and Mollie Friedenthal. Vittorio Verze is not renamed as assistant conductor. On the other hand, last year's newcomers, including Frederick Jaegel, Gertrude Kappel, Elena Rakowska and Grete Stueckgold, continue to adorn the list.

The artists who have been reengaged are as follows:

SOPRANOS

Frances Alda	Queenia Mario
Martha Attwood	Grace Moore
Dreda Aves	Nina Morgana
Lucrezia Bori	Maria Mueller
Leonora Corona	Mildred Parisette
Ellen Dalossy	Frances Peralta
Florence Easton	Rosa Ponselle
Minnie Egner	Elena Rakowska
Philine Falco	Elisabeth Rethberg
Editha Fleischer	Charlotte Ryan
Amelita Galli-Curci	Thalia Sabanieva

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Nanette Guilford
Maria Jeritza
Gertrude Kappel
Louise Lerch
Mary Lewis
Dorothee Manski

Grete Stueckgold
Marie Sundelius
Marion Talley
Marie Tiffany
Elda Vettori
Phradie Wells

MEZZO SOPRANO AND CONTRALTOS

Merle Alcock	Louise Homer
Margaret Bergin	Margaret Matzenauer
Mary Bonetti	Ernestine Schumann-Heink
Ina Bourskaya	Marion Telva
Karin Branzell	Henriette Wakefield
Julia Claussen	
Dorothea Flexer	

TENORS

Max Altglass	Rudolf Laubenthal
Angelo Bada	Giacomo Lauri-Volpi
Max Bloch	Giovanni Martinelli
Rafael Diaz	George Meader
Beniamino Gigli	Lauritz Melchior
Frederick Jagel	Giordano Paltrinieri
Edward Johnson	Alfio Tedesco
Walther Kirchhoff	Armand Tokatyan

BARITONES

Mario Basiola	Vincenzo Reschiglian
George Cehanovsky	Titta Ruffo
Louis D'Angelo	Friedrich Schorr
Giuseppe Danise	Gustav Schuetzendorf
Giuseppe De Luca	Antonio Scotti
Arnold Gabor	Lawrence Tibbett
Everett Marshall	Clarence Whitehill
Millo Picco	

BASSOS

Paola Ananian	Pompilio Malatesta
Michael Bohnen	Richard Mayr
Feodor Chaliapin	Fred Patton
Adamo Didur	Ezio Pinza
William Gustafson	Leon Rothier

(Continued on page 16)



JANE CARROLL, LATE OF "THE VAGABOND KING," WHO WILL MAKE HER DEBUT AT THE METROPOLITAN THIS SEASON.
AT TOP: GRAVE DIVINE, ANOTHER SOPRANO, FORMERLY OF THE JUILLIARD FOUNDATION, WHO HAS JOINED THE METROPOLITAN FORCES.



PEARL BESUNER, A NATIVE OF CINCINNATI AND ONE OF THE METROPOLITAN'S NEW SOPRANOS.



MARIA OLSZEWSKA, OPERATIC AND CONCERT PRIMA DONNA

ABOUT MARIA OLSZEWSKA

European Contralto to Tour in America

After three years of "will she—won't she—yes, no, and perhaps," Maria Olszewska, contralto, is coming to America this autumn.

Preceded first by cabled news of the now historic controversy with Maria Jeritza, then by eulogies pronounced by America and British critics who had heard her at Covent Garden, at the Munich Festival, or at the Berlin and Vienna operas, Mme. Olszewska has finally so arranged her European contracts that she will be in the United States from November to the middle of February. She will divide her time between a concert tour and guest appearances with the Chicago Civic Opera Company. Her husband, the baritone, Emil Schipper, will accompany her and they will make a number of joint appearances together. Mme. Olszewska opens her season here as soloist with the Cincinnati Symphony Orchestra Nov. 9 and 10.

Born on a large estate on the Danube of wealthy, music-loving parents, Maria Olszewska's gifts were evident at an early age and she was encouraged and assisted in every way towards their development. Her debut was made in Crefeld on the Rhine. Soon after she was engaged for the Hamburg State Theatre. Her rise was rapid and she has sung in the Colon, Buenos Aires, in Barcelona, Madrid, Amsterdam, Rio de Janeiro, Budapest, and Prague.

In opera Mme. Olszewska's preferences are Verdi, Wagner, and Strauss; some of her best rôles are Carmen, Dalila, Amneris, Fricka, Brangäne, and Kundry. In concert she specializes in old Italian arias, in music by Handel and Beethoven, the lieder of Brahms, Hugo Wolf, Mahler, Strauss, Schubert and Schumann.

H. W. OWENS, FOUNDER OF CHOIR, IS DEAD

CHICAGO, July 10.—H. W. Owens, for many years prominent as a choral director and vocal teacher in Chicago, Indiana and Ohio, died at the home of his daughter, Mrs. John H. Brewster, of New York City, June 25. Mr. Owens was born in Wales, and was sixty-five years of age. He founded the Haydn Choral Society of Chicago in 1905, an organization now directed by his son, Haydn Owens. Burial took place in Ada, Ohio.

LEE PATTISON BEREAVED

CHICAGO, July 17.—Patricia Pattison, four year old daughter of Mr. and Mrs. Lee Pattison, died at Warm Springs, Ga., on July 7, after an illness of several days.

HARTFORD, CONN., July 15.—The fourth and final musicale of the present season at the Morgan Memorial was given under the auspices of the Frank Caruso School of Music.

PLUVIUS AND OTHERS AT THE STADIUM

Audiences at the Stadium this week have not been as large as usual, since Pluvius was very much on the job. The sentimental strains of Tchaikovsky's Pathétique introduced a Russian program last Monday, to the obvious delight of some ten thousand people. Mr. Van Hoogstraten's reading of the old stand-by was competent, without arousing any undue enthusiasm in the present reviewer. The pleasant valse movement was performed in a smooth and graceful manner. Came the intermission, and after it the reward for much patience previously wasted on that dear old Tolstorian master. Rimsky-Korsakoff's Russian Easter Overture, that savage, would-be simple and primitive rite, brought a welcome change. Stravinsky's Fire Bird glittered and fascinated, and the Polovetzian Dances from Prince Igor charmed as usual.

A tame Brahms F major symphony failed to thrill a comparatively small audience on Tuesday. Somehow Mr. van Hoogstraten did not quite seem to capture the right mood—but then, the weather was far from encouraging, a damp and close atmosphere made playing for the musicians very unpleasant indeed. The Freischütz Overture, fresh and refreshing as ever in its eternal youth, and Strauss' Geschichten aus dem Wienerwald, with its melodious violin duets, its imitative bird calls and its impetuous and captivating swing, retrieved the evening, however. Tchaikovsky's Italian Caprice sent us all home in a gay and lighthearted mood, whistling gleefully some of its familiar melodies. A strange program, forsooth!

Five minutes before Wednesday's concert started, the above mentioned Deity thought fit to surprise the audience assembled in the open air, thereby inducing it, under the leadership of Wim Van, to beat a hasty retreat into the recesses of the great Hall of C. C. N. Y., there to enjoy a performance of Berlioz' Roman Carnival Overture. Then, appropriately enough, "kerchoo!" said the orchestra, and off we went on a tale of rollicking humor, boorish sentimentality, and crude irony, entitled Hány Janos, by Kodály. This suite is an arrangement of the opera by the same name, and describes in a graphic and picturesque way the adventures, hopes, illusions, and, mostly, delusions of an Hungarian Don Quixote, Till, Munchhausen, Tartarin, Gulliver, or what have you. There is a melancholy love song; a haunting and enchanting melody sung by the viola and repeated by the oboe; plenty of cembalo cadenzas providing local color; a burlesque on a victory march, with glaring and blaring trombone-fanfares; a sardonical skit on the Marseillaise; a musical clock, somewhat like the famous one in Lund, Sweden; a battle scene, and then Napoleon's defeat, a highly imaginative Intermezzo, followed by another satire on a military march.

Hány Janos was played by Mengelberg and the Philharmonic in December. While the present performance admittedly suffered from the congested atmosphere of the none too spacious hall, in which it took place, and the

inherent dampness coupled with the heat, made concentration on the intricacies of the score none too easy, it was apparent that the crudeness of the thing, in direct contrast with the "refinement" of Strauss' Till, prevent it from becoming an inherent part of the regular repertoire. It deserves an occasional, and not too rare, performance, though.

Mr. van Hoogstraten's reading of the Moussorgsky Tone poem, "A Night on Bald Mountain," was marred by arbitrary tempi. The nobility of Franck's sole and unique symphony, after all these commotions, was more soothing and restful than ever.

On Thursday "The" Fifth received its accustomed and musicianly interpretation from the Stadium conductor, to the delight of a reduced audience, which filled the Hall of the University. An all Wagner program, consisting of excerpts from the Ring, was the fare provided after the intermission.

A smart and snappy Bartered Bride Overture served as introduction to those exquisite impressionistic masterpieces, the Debussy nocturnes, Nuages and Fêtes on Friday. It is to be hoped that the third, Sirenes, which is seldom heard because it necessitates the services of a women's choir, will be offered to the Stadium audiences before long. In marked contrast to this refinement came Liszt's Symphonic Poem, Tasso, blatant, crude, long and boring, and only interesting by reason of its obvious historical usefulness in the development of orchestral technique.

Mr. van Hoogstraten fairly surpassed himself in his reading of the Second Brahms Symphony, which was given with intelligent appreciation of its many excellent qualities.

Saturday night's program, which was broadcast, featured Mendelssohn's Scotch Symphony, played "to commemorate the Robert Burns Memorial Celebration," and without pause between movements, as indicated in the score. This melodious work, unpretentious as it is, has not been heard as frequently as it deserves. The uncertain weather conditions had kept many cautious people away and plenty of broken strings attested to the unpleasant dampness of the atmosphere. Gluck's noble Iphigenia in Aulis Overture preceded the Mendelssohn opus. The program after the intermission looked dangerously like that of a Boston Pop concert; but then, Saturday night audiences rather demand the light touch, and that favorite, the William Tell Overture, gave Mr. van Vliet a chance to shine.

There followed that charming trifle, the Flight of the Bumble Bee, from Tsar Saltan. Allen Langley, late of the viola section of the Philharmonic, who has left the orchestra to devote his full time to composition, conducted one of his waltzes, called Alone. Like all his essays in this slightly outmoded form, it proved more than a little reminiscent of Strauss, but pleased by reasons of its lilting rhythm and clever effects. The Caucasian Sketches, played with zest and apparent delight, were a fitting close to this popular program.

RING WITHOUT CUTS AIM OF GERMAN OPERA COMPANY

Richard Wagner's Der Ring des Nibelungen, with complete scores, as heard at the Bayreuth Festspielhaus performances, are to be given in New York, according to a statement issued by George Blumenthal, general manager of the German Grand Opera Company, who arrived here last week from Germany.

"For several weeks," said Mr. Blumenthal, I have been in Germany, assembling a company of artists from leading opera houses in Germany for

a twelve weeks' tour, embracing one hundred performances in the United States and Canada for the coming season, beginning for one week in New York, with an afternoon and evening cycle in the middle of January.

"I have engaged Eduard Morike as artistic director and conductor, who is at the present time conductor of the Dresden Philharmonic Orchestra. One of the most important details I have succeeded in arranging is that these performances will be given under the auspices and supervision of the Artists' Association of Germany.



Photo by Berger Studio

WILLEM VAN HOOGSTRAATEN, WHO IS CONDUCTING THE OPENING WEEKS OF THE NEW WORK STADIUM CONCERTS

Ernest Urchs of Steinway Dies

Headed Concert Bureau Was Artist's Friend

On Thursday July 12, at 4 o'clock in the afternoon, Ernest Urchs, head of the wholesale bureau and of the concert and artists' bureau of Steinway & Sons, passed away at his home at 320 West Eighty-seventh Street. Funeral services were held Saturday morning at 10.30 o'clock.

Mr. Urchs was sixty-four years old. His death was hastened by overwork, according to his physicians. He had been ill for months.

He had been associated with Steinway & Sons for thirty-four years and was perhaps better known to musicians than any other man in the piano business in New York. He was a sponsor of musical activities and an adviser in the careers of many of the eminent musicians both here and abroad. Paderewski, Rachmaninoff, and Hofmann were only a few of those celebrities with whom he became a close friend.

Mr. Urchs was himself a pianist of some ability. On January 21, Mr. Urchs, John Erskine and Olin Downes gave a piano recital at Steinway Hall for the benefit of the MacDowell colony.

A native of this city, Mr. Urchs spent the greater part of his life here. He traveled frequently through Europe in the interest of musical art. He was affiliated with nearly all important national and international movements for the advancement of music, and at the time of his death was President of the MacDowell Memorial Association. During recent years he had relinquished many of his active and honorary distinctions because of the declining condition of his health.

He was a member of the Lotos Club and the Chicago Athletic Association. Surviving Mr. Urchs are his wife, Mrs. Emma Urchs, and a daughter, Mrs. Ottonita Pope.

Mr. van Hoogstraten, at Sunday night's Stadium Concert, played Siegfried's Funeral March, from Gotterdammerung, in honor of the late Mr. Urchs.

Stravinsky Rounds Off a Circle

London Hears New Ballet

By LEIGH HENRY

LONDON, July 2.—New operatic, symphonic and choregraphic productions have combined to create a general feeling of novelty in London's musical life. Nor have the classic revivals provided more familiarity. The sensation is pleasant enough, even if its causes cannot all claim equal significance or importance. The general round of programs in the central weeks of the season is generally stodgy enough to make any diversion from the stereotyped order welcome without one joining the novelty-for-novelty's-sake coteries.

A New Dance Creation

The production of a new Stravinsky work always arouses interest and has generally evoked controversy also. In the new ballet, *Apollo Musagetes*, of which America saw the world premiere when Bolm produced it at the Library of Congress Chamber Music Festival, Stravinsky offers little matter for heated argument. Those who awaited another Rite of Spring or Noces, with prejudice for or against, will have suffered some disappointment.

Yet the new work might well have been presaged from Stravinsky's other recent output. Fundamentally, also, it shares the composer's undeviating and scrupulous sense of musical values with *The Fire-Bird*, *Petroushka*, *The Nightingale*, *The Rite of Spring*, and *Les Noces*. Under each, no matter how widely dissimilar in type and form, is a deep consideration of music from a clearly defined point-of-view, applied to an especial purpose of aesthetics and pursued to a completely rounded-off logical end. Whereas in *The Fire-Bird* Stravinsky broke through the effete and unimaginative conventions of the so-called *musique dansante* and the rigid formulae of the Italian ballerina school, aiming at liberating choregraphic music for more fluid dance-arabesque purposes; whereas in *Petroushka* he approached Gordon Craig, Maeterlinck and Benavente by essaying to present drama more clear-cut through the impersonalism of puppet-characters and the naive traits of folk lore; whereas in *The Rite of Spring* and *Les Noces* he proceeded further and sought to absorb the literary and picturesque in the abstractly stylistic; so in *Apollo Musagetes* he completes the circle, as it were and endeavors to reduce the original ballerina convention itself to a new simplicity and to draw the ballet back from dangers as great as those of over-pantomimism, literalism and excessive picturesqueness against which he first set afoot his revolution and towards which he sees that revolution's aftermath perilously tending.

Always a Purist

Stravinsky is always a purist; and it is towards the pure elements of dance-technic, unobscured by story, by pictorial suggestion, by literary implication, that he addresses himself in his new ballet. The superfluous must go, if the dance is not to be submerged under extraneous stylisms, sentimental histrionics or elaborate plot demanding non-choregraphic mimicry. *Apollo Musagetes* brings the aloof impersonalism of Greek classic imagery to blend with the absolute ballerina classicism of the age of Fanny Essler or Taglioni and the point is underlined in the veriest sketch of a stage-action with which the new ballet is provided.

Calliope, Polymnia and Terpsichore pay their homage to Apollo of the Muses and in return receive his especial

gifts. It is, significantly, Terpsichore, dance-muse pure, who gains his best graces. With her he himself dances. Here, provokingly, but with decisive determination not to take a literal view of the classic imagery, Stravinsky makes the music leap over the centuries from antiquity to the era of Victorian Viennese waltzes as conceived by Johann Strauss. In a word, even as in the conventional ballerina costumes, we are simply in the presence of a ballet-divertissement decorated by classic imagery. Here, of course, Stravinsky is true to his love of Tchaikovsky's precedents; and it is difficult to see where a world which could accept the periwigged Greeks of Lulli or the Georgian-gaited Romans of Handel can demur. The choregraphy designed by Balanchin, in which one can plainly see the dominant force of Stravinsky's personality, accords perfectly with the clean-cut impersonalism, clarity and simplicity of the music.

Frank Artifice

The work is certainly not Stravinsky's most considerable or striking; its very intention robs it of much character; but it has nevertheless something of the naive purity of form where-with one could imagine Salvatore Vigano assaying to create a ballet in close kinship to the classic derivations of the cameos chiselled for the French court,—or better, as Berain might have conceived Olympus with one eye on the laurels of Versailles. It is kindred to the Parnassus of La Pompadour, the Arcadia of Marie Antoinette. Indeed, one has the final frank artifice when the admirably stylistic steeds of the god,—hobby-horses of true Greek fresco design,—enter for him to depart.

Stravinsky himself conducted the first London performance and a capable presentation of the choregraphic charac-

ters was given by Nikitina (Terpsichore), Tchernecheva (Calliope), Doubrovskaya (Polymnia) and Lifar (Apollo). The remainder of the program presented *Cimarosiana*, ably conducted by Malcolm Sargent, and *The Fire-Bird*.

Cimarosa has figured also at the Court Theatre, where the last week but one brought *The Secret Marriage*. *Cimarosa* has a difficult task, despite classic prestige, in following on the admirable Puppet-Show of Master Pedro of Manuel de Falla, excellently presented in spite of weak puppet-working; nor was Schubert's Faithful Sentinel, (*Der Vierjehrigste Post*, edited and adapted by Fritz Busch, of Dresden Opera, and Donald Tovey, with a new libretto by Rudolf Lauckner) a mean rival.

Were *Cimarosa* but a shadow of his delightful eighteenth-century self, however, he would yet live and inspire livelier interest than the dully melancholic and grindingly mechanical artificiality, compounded of drab and pompous musical mannerism and aimlessly affected stage-action in Vaughan Williams' painfully inapposite and uninspired *Shepherds of the Delectable Mountains*, with its absurd angels surmounted by visibly-wired haloes and armed with toy arrows cast into the Pilgrim's heart from a distance of two very infantile paces. There is not a glimmer of real exaltation in all this



MME. LUBOV TCHERNECHEVA WHO DANCED THE ROLE OF CALLIOPE AT THE LONDON PRESENTATION OF STRAVINSKY'S APOLLO MUSAGETES

pretentious, sententiously rambling work of the stage. If this is all that Uncle Ralph can give his flock after taking them over Wenlock Edge to hear *The Lark ascending*,—why, Uncle Ralph had better imitate Uncle Remus' Brer Rabbit awhile and "sit still and say nuffin."

The distinctive thing about the *Cimarosa* production was that, while the delightful old rococo composer left us a musical correspondence to Goldoni and it lacks the most elemental sense and Molière, types carrying out the action rather than characters, the Johnstone-Douglas production brought out fresh traits of characterization, particularly in the Geronimo of Roy Henderson, where the humanity of the hot-tempered old father was appealingly presented and the high-spirited Carolina of Muriel Tannahill. The Count Robinson of Clive Carey might well have stepped straight from the days of

(Continued on page 16)

PARIS HISSES KRENEK'S JONNY

By R. H. WOLLSTEIN

PARIS, July 5.—The much discussed Krenek opera, *Jonny spielt auf*, has at last invaded Paris. It was performed for the first time here, under the translated title of *Jonny mène la danse*, at the Théâtre des Champs Elysées with notably little success.

In all honesty, one cannot feel any regret at the work's failure. Herr Ernst Krenek is an original and capable musician, who knows his business; his concerto for piano and orchestra would alone prove that. In his "opera," however, he has produced such unbelievably ear-splitting cacophonies, he has so glaringly violated all normal principles of vocalization, he has plunged himself into such a welter of orchestral chaos that you ask yourself, whether, after all he didn't write *Jonny* with his tongue in his cheek; whether, Krenek himself isn't deriving the greatest amusement from the serious discussions it is arousing on all sides.

Personally, I should feel much more comfortable believing that *Jonny* was never meant to be offered as serious music ("serious" to be applied to musical quality and not musical content matter).

At the end of the performance there was much hissing and booing, and not even the slightest charitable doubt was allowed to remain as to Paris's impressions of *Jonny*. A great deal of admiration is due the courage of the cast

that undertook the singing of this organically unsingable material. M. Petit as *Jonny*, Mme. Jefferson Cohn as Anita, and Mlle. Cecilia Navarre, as the soubrette Yvonne, acquitted themselves creditably of their difficult parts.

American Concert

The École Normale de Musique recently presented a concert of works by modern American composers, under the patronage of Ambassador Myron T. Herrick. The composers represented were Leopold Mannes, Quinto Maganini, J. A. Carpenter, Blair Fairchild, Robert Russell Bennett, Theodore Chanler, E. B. Hill, Aaron Copland, Ernst Bloch, Charles Griffes, Mark Blitzstein, Robert Delaney, Richard Myers, and George Gershwin.

The most notable of the compositions heard were Leopold Mannes' *Petite Suite pour deux pianos*, played by Miss C. de Vreux and John Kirkpatrick. The *Suite* consists of three movements: *Prélude*, *Capriccio*, and *Sarabande*. Mr. Mannes has succeeded admirably in capturing an original modernity of spirit without resorting to discords or incongruities of harmony, and in expressing his thoughts with the nicest feeling for form—I should like to say classic form. He employs delightful harmonic developments, and his work is beautifully organized. In the *Sarabande*, particularly, the striking com-

bination of modernity with beauty of accepted contour shone forth in all its glory.

Mr. Maganini's *Suite* for flute and piano (played by the composer with Mr. Kirkpatrick at the piano) essays four tone impressions entitled 4 A. M., 6 A. M., 8 P. M., and 10 P. M. Each little unit is graphic, original, and carried out with beautiful craftsmanship. And best of all, perhaps, it is musically original without being in any way ostentatious or unworthy.

Four A. M. is taken in the woods, with the birds awakening, and the morning winds arising. Six A. M. presents the contrast of the city coming awake. The street cries and janglings are extremely well given. Eight P. M. is again rural, thrilling with the song of a full-throated nightingale, and colored with twilight shimmering, whereas 10 P. M. is a jazz interlude or serenade, sparkling with humor. The score is written almost entirely in seven-eighth and fifteen-eighth time.

Uses Quarter Tones

Less pleasant, on the other hand, were the two works of Aaron Copland, *Nocturne*, and *Ukelele-Serenade*. The *Nocturne* was discordant and dreary, presenting a better pattern than any thoughtful idea, and the *Ukelele Serenade* offered a good example of the arti-

(Continued on page 16)



THE BELGIAN GUARDS BAND OF THE FAMOUS REGIMENT DES GUIDES WHICH DISTINGUISHED ITSELF DURING THE WORLD WAR. THIS BAND, WHICH IS UNUSUAL BECAUSE IT HAS A STRING SECTION AND PLAYS SYMPHONIC COMPOSITIONS, WILL BE HEARD IN AMERICA DURING THE NEXT SEASON, UNDER THE DIRECTION OF CAPTAIN ARTHUR PREVOST

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Belgian Band to Tour America

Famous Military Band Will Be Heard Next Season

The Belgian Guards Band is composed of eighty musicians carefully selected from the Regiment Des Guides by its leader, Captain Arthur Prevost. It will bring a sheaf of European honors when it comes to tour America next season, for not only has it won an unusual reputation for skill and the unusual nature of the programs given, but it has stored up military honors as well, for all the musicians left their music stands behind and served in the trenches during the World War. The Regiment Des Guides, originally a free Company, served so brilliantly in 1831 that the Belgian Government formed it into a regular unit, gave it its name and flag and stationed it in Brussels as a special guard of honor for the King. At the request of the King a band was organized which soon was of recognized superiority, was prohibited by the King from entering contests, and designated for special occasions. After the World War a complete reorganization was necessary and it was decided that in order to render service for every sort of occasion there should be a body of strings besides the brass and woodwind ensemble, which alone furnished music for military occasions. This combination, known as a Harmonie, has won signal concert honors since its inception. Captain Prevost has made suitable arrangements of standard classics and many contemporary composer's works which are usually not considered within the repertoire of a band. He is a brother of one of the members of the Pro Arte Quartet of Brussels.

COATES OPENS SEASON AT BOWL

LOS ANGELES, July 16.—One sees a long line of street cars, flanked on either side by endless lines of automobiles, three abreast, with streams of humanity hurrying toward the entrance and up Pepper Tree Lane, these days, as he swings into Highland Avenue at Hollywood Boulevard. This means that the Hollywood Bowl's seventh season has begun.

Once arrived at the Bowl on the opening night, it was a most impressive sight—an undulating skyline, a sea of up-turned faces in the semi-darkness, music and the stars. One cannot forget the stars. One has never really felt the presence of stars until he has surrendered himself to music in this setting. Truly, the slogan Symphonies under the Stars is both a promise and a fulfillment! Always an event of first importance, the opening night this year surpassed all previous years in enthusiasm. To Albert Coates fell the honor of inaugurating the season of thirty-two concerts by the Bowl orchestra of 100 musicians.

The program on this occasion opened with Elgar's *Pomp and Circumstance*, op. 39, no. 1, followed by Beethoven's fifth symphony. The second half included Rimsky-Korsakoff's *Procession of the Nobles*, from the *Mlada Suite*, (first performance in Los Angeles); eight Russian folk-songs, arranged and orchestrated by Liadoff, and Liszt's preludes. It was the symphony, of course, that gave the huge audience its first insight into the conductorial capacities of the visiting leader. Despite the fact that the orchestra had been disbanded since April, it gave a meritorious performance, although one rehearsal was obviously insufficient to realize the greatest moments. Mr.

Coates' Beethoven appears to be of a substantial sort.

The unofficial estimate of the audience's size was 16,000 persons. The new shell is the most noticeable, and probably the most important improvement in the Bowl since last summer. Like several of its predecessors, it was designed by Lloyd Wright, and is planned as a semi-permanent structure. Crouching low in the pit of the Bowl, its outline harmonizes well with the scalloped curves of the horizon and seems to meet every requisite from an acoustical standpoint. Added parking space has also been provided, so that some 4000 cars can now be accommodated.

Yet despite the more sophisticated air which is noted from year to year, through the well arranged planting and beautifying program of the Allied Architects Association, the innate charm of the Bowl as it was in years past, remains. Thousands who would never venture inside an auditorium flock to the hillside benches as soon as the Bowl season begins. There seems to be an abiding affinity between the everlasting hills and immortal music.

In the Miniature Bowl

Preceding the opening of Hollywood Bowl by one day, the second season of chamber music concerts in the Miniature Bowl, on the Argus Estate in Eagle Rock, was opened July 9. The Levings Trio, assisted by Erwin Nyiregyhazi, pianist, presented a program that received the approbation of a capacity audience. The trio has been considerably strengthened this season by the inclusion of Vera Barstow, violinist, whose fine tone and well rounded musicianship are dependable factors on the ensemble's success. The opening number, Beethoven's trio, op.

1, no. 2, seemed particularly suitable in this rustic setting and received an excellent performance. The work of the pianist, Doris Levings, was especially capable. Ravel's *Mother Goose* suite and the finale from Mendelssohn's trio, op. 49, were the other numbers. Liszt's *After a Lecture on Dante* afforded the pianist abundant opportunity for the display of his colossal technic. Tchaikovsky's *Barcarolle* and Saint-Saens' *Danse Macabre* were his other numbers.

Five more concerts will be given by the trio, on succeeding Monday nights. Mina Hager, contralto, will follow her appearance in Hollywood Bowl with a concert in the Miniature Bowl, which, with a capacity of some 600 persons, is well suited to concerts of intimate nature.

HAL DAVIDSON CRAIN.

LONG BEACH ITEMS

LONG BEACH, CALIF., July 11.—The Haydn-Handel Oratorio Society, Rolla Alford, director, gave *The Seasons*, Haydn, at the Municipal Auditorium, June 10, with a chorus of sixty voices. The soloists were Constanca Weisgerber, dramatic soprano; Penny Selby, tenor, and Alfred W. Branch, bass. The accompaniments were by Ivy Lake and Harriet Case Stacey, at two pianos. The work of the soloists was artistic, and the chorus well-balanced. Leonard J. Walker, director of the Long Beach Symphony Orchestra, has gone to Europe for a two months trip, where he will select some new music for the orchestra. Part of the programs for the coming season has been in rehearsal for some time, and Adolph B. Rosenfield, president of the association predicts a brilliant season for the organization.

ALICE MAYNARD GRIGGS.



MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

It seems to me that the skies are clearing in Pittsburgh. William E. Benswanger, my own correspondent in the blue law region of Pennsylvania, tells me that the Pittsburgh Symphony Society won another victory over the blue law adherents on July 12, when the Superior Court of Pennsylvania upheld the Allegheny County Court decision in favor of the society. The Superior Court squashed the appeal of the famous Sunday music case, which had been carried to the higher court by the Sabbath Association of the Pittsburgh area, after the County Court at Pittsburgh had handed down a decision that the nine members of the society fined in connection with a Sunday concert had violated no law by their action.

The County Court decision from which the appeal was taken was handed down on January 21, bringing a victory to the society. Judge Richard A. Kennedy and Judge D. M. Miller held at that time that nine members of the society were not guilty of any violation of the blue laws of 1794 in staging a concert of the Pittsburgh Symphony Society in Syria Mosque on Sunday, April 24, 1927. The case came to the County Court when the nine members appealed the decision of an alderman who fined them \$25 each. The appeal was filed in the Superior Court by the Sabbath Association of the Pittsburgh area, represented by William H. Pratt.

The County Court victory resulted in the resumption of the symphony concerts this spring. The case has aroused intense public interest since its inception and has been marked by the appearance of many prominent persons for one side or the other. Those acquitted of "unlawfully conducting, giving, holding and participating in a concert on the Lord's Day, which concert was not worship or work necessary or public charity" are: George E. Benson, Richard S. Rauh, Eljas Breeskin, Bert Floersheim, Wilmer M. Jacoby, Edward Specter, Max R. Seifert, Israel Weinstein and Homer Ochsenhirt.

The Sabbath Association still claims that if any concerts are given next season they will proceed with further arrests, though it is very difficult to see how they can get a conviction after this precedent. The Society is going ahead with its plans for five concerts next season and fully expects to give them all, undisturbed.

My personal wish is that the Symphony Society may turn around and jail the Sabbath Association. The Association's absurd antics have become a public nuisance.

Carnaval de Venice

An editorial writer in the New York World praises Mr. Del Staigers, the Goldman Band solo-cornettist, for not dieting us on the three B's Johann Sebastian, Ludwig van, and Johannes, and indulging in the old, tried and true type of selections which are "usually called 'Fantasia,' and may fantasmagorize anything from the third act of 'Il Trovatore' to the whistles of the ferry-boats in the harbor.

The World continues:

"For example, let us suppose that tonight's selection were called 'Fantasia: The Nicaraguan Front.' It would open

with the stirring strains of 'The United States Marines,' played by the full band. Then, then would come little fountains of notes moving upward, until presently they came to rest on a leading tone. Then would come the first series of variations, which would be a simple restatement of 'From the Halls of Montezuma,' played in triplets."

"Then an ominous chord from the brass, played against the rolling of the snare drum. Again the solo cornet takes the lead, this time with a breath-

taking rendition of 'Reveille,' better known as 'I Can't Get 'Em Up.' At once things begin to happen. The bass drum hits up a quickstep, the brasses blare, the fives strike up a jig. A battle is in progress. Ever and anon the solo cornet sounds snatches of 'To the colors!' showing that our boys are hard pressed. But in a moment comes 'Columbia, the Gem of the Ocean,' and it is obvious that victory is ours. But wait! . . . 'What Price Glory?' . . . The gay music ceases and the solo cornet is rendering 'Taps.' The

victory was not won without losses."

"As 'Taps' dies away there is another great chord, and the solo cornet breaks into a joyous trumpeting. Now comes the second series of variations. They are on anything at all: 'Home, Sweet Home,' 'Boola Boola,' 'Smiles,' or what you will, and they move so swiftly that you become dizzy listening. And they are no sooner done than there is a return to the original tune, 'The United States Marines,' with the solo cornet performing a magnificent obligato an octave above the band, and the piece presently coming to an end in a grand, crashing finale."

My ultimate hope, however, is to hear Mr. Staigers "render" with true and sentimental devotion that cornetist's paradise, *Carnaval de Venise*. When the cascade of arabesques is trickling down, when the audience fairly hangs on the performer's lips, and the bell of the instrument dances with glee, it is then that I experience the thrill of a life time. My second choice is that old favorite, the *Salut a Pesth*. And what of *The Three Solitaires*? Though, of course, one could hardly expect Mr. Staigers to play that gorgeous masterpiece as a solo, not even a triple-tongued one.

Lusk Plays for Mussolini

Whether for good or ill I notice that politicians are turning for solace to the art of music. In Rome, Milan Lusk, the Chicago violinist, gives a private recital for Mussolini at the latter's summer residence, the Villa Torlonia, playing as a first number a melody written for violin by Vice-President Dawes. Mussolini exclaimed:

"I did not know the author of the Dawes plan was also a composer!"

"When you go back," the Premier added, "tell Dawes I admire him."

Lusk presented to Signor Mussolini a copy of the melody. The Premier hummed it over and said:

"I think I could play that myself."

During an intermission in the recital, just as champagne was being served, Signor Mussolini asked:

"Who is Smith and who is Hoover? Which is dry and which is wet?"

Mr. Lusk informed him to the best of his ability. Then the Premier wanted to know which one would win the Presidential election. Mr. Lusk disclaimed the gift of prophecy.

"Well, are you wet yourself?" the Premier asked, smiling.

"Very, your Excellency," replied the perspiring violinist, who had dripped his way through a Beethoven concerto.

The night was so hot that one of Lusk's strings broke and Mussolini himself helped to put in another, his own.

"Nothing like having a spare tire," he remarked.

The Premier warmly thanked the Chicagoan and his accompanist, Maestro Angelelli, for the recital and presented to them autographed photographs of himself.

Mussolini should write his own Heroica Symphony thinks

Your

Mephisto



NO LONGER A SUNDAY CRIME.

The above effective cartoon, reprinted from the New York "World," shows at a glance the outcome of the agitation over the prohibition of all forms of Sunday entertainment in New York. The sudden enforcing of the antiquated blue laws placed a ban on some of the most important concerts given in the metropolis and for two weeks in succession the New York Symphony Orchestra, the Metropolitan and Manhattan Opera Sunday concerts were abandoned. The Board of Aldermen last week came to the rescue by passing an amendment to the almost-forgotten statute, legalizing such forms of musical presentation that are of a religious or educational nature.

THE ABOVE CARTOON AND CAPTION ARE REPRODUCED FROM MUSICAL AMERICA FOR DECEMBER 28, 1907. PROVING THAT SUNDAY CONCERTS, ALONG WITH PROHIBITION, GOLF, EDITORIALS THEREON AND ALL THE ANTICS OF HOMO AMERICANUS HAVE A HABIT OF REPEATING THEMSELVES INDEFINITELY AND SOMETIMES TO SOME OF US, AD NAUSEAM.

Ravinia Glories in a Host of Operatic Stars

By ALBERT GOLDBERG

CHICAGO, July 9.—Nine days after it was supposed to have opened the season, Verdi's *Un Ballo in Maschera* came to performance on Monday, July 2, in place of the usual orchestra concert. It proved, among other things, how shrewd was Louis Eckstein's idea in choosing this opera for an opening bill.

Those fortunate Ravinia enthusiasts—a goodly number, but not as many as there might have been—who were in attendance on this night heard one of those tournaments of song that make one wonder if we are not in the midst of another Golden Age. Not from one but from every member of the cast came vocalism of the most stirring and breath taking sort. But was it to be wondered at? Consider this vocal galaxy and believe: Giovanni Martinelli, Elisabeth Rethberg, Julia Claussen, Florence Macbeth, Giuseppe Danise, Virgilio Lazzari, Louis D'Angelo, George Cehanovsky and Giordano Paltrinieri. And add further on the credit side: Genarro Papi, who conducted, from memory, as usual, one of those amazingly detailed and beautifully proportioned performances that make operatic history; the brilliant Ravinia chorus; and the Chicago Symphony Orchestra, which continues to sound most of the time as it never does in winter quarters.

Singers Happily Cast

That Martinelli was happy in his assignment neither the eye nor the ear could doubt. He subdued his prodigious voice to the florid passages of Riccardo's music (in Europe it is considered a lyric tenor's part) with almost amusing, and certainly entertaining, ease. And yet when power was required it was there with equal certainty—stentorian, ringing tones that chilled the senses as the lighter moments delighted them. Justly, he was acclaimed to the echo.

It is difficult to write of Mme. Rethberg, so uniformly praiseworthy in her every performance. There was again that phenomenally effortless ease, and that cool, delightful outpouring of shimmering tone. And how forcibly she compels admiration of the soundness and depth of her musicianship—her feeling for rhythmic values, her well considered disposal of every phrase! It would be a novelty for a misplaced tone or a slipshod phrase to pass this singer's lips.

Danise, of course, gloried in *Eri tu*—and the audience gave evidence of similar indulgence. Mme. Claussen was sinister and vocally vehement in her brief scene as the Witch, and Miss Macbeth was pretty to both eye and ear as Oscar, the page. Sam and Tom, the conspirators whose music Verdi for the most part unkindly wrote in unison as being a pair of the same stripe, were excellently portrayed by Messrs. Lazzari and D'Angelo.

These were the individuals. But it is more than individuals that make Ravinia what it is. It is ensemble; those who heard this performance know the meaning of the word.

Madame Butterfly

Like many good things of life, the *Madame Butterfly* of Sunday, July 1, improved with age and acquaintance. The night was warm and skies were clear, but voices were slow in warming up; the electrician gave evidence of prima donna temperament, dispensing a tropically sudden twilight with lightning flashes at the end of the first act; the orchestra had its moments of free-for-all, to the visible anguish of Mr. Papi; and the usually infallible Ravinia stage management was forced to take the count when a wicker rocking chair was

discovered in Cio-Cio-San's house in the second and third acts. It happens, apparently, in the best of families.

Most of the defections occurred early in the evening. By the time the third act was reached, all participants were working in close harmony, resulting in a fine and moving performance of the final chapter of *Butterfly's* Troubled history.

To Florence Easton was assigned the so-called ruinous, but grateful, task of singing the title rôle. The results were variable. The entrance music, which has taken the measure of more than one soprano, was sung accurately. But not even an American naval lieutenant on adventure bent would have been charmed by tones so shrill and forced as those with which Mme. Easton voiced this lovely episode. Fortunately, from this bad beginning the singer proceeded more or less regularly to return to her customary admirable tonal habits. The first act, practically as a whole, suffered from this unpleasant tone quality; the second had its intervals of improvement; and the third was sung with splendid mastery of voice and gripping musical intensity. As a study in character the portrayal had its moments.

A parallel case was that of Edward Johnson. Whatever else this Lieut. Pinkerton hinted, he did not suggest a gay deceiver. One could hardly conceive of this earnest, dignified, strictly business-like officer even imagining poor *Butterfly's* betrayal, let alone carrying it out. And rapture, apparently, was as foreign to his nature as deceit. Incidentally, one wishes that Mr. Johnson would inspect his mirror with unprejudiced vision. On several occasions this *sempre* his make-up, particularly of the eyes, has been little short of cadaverous. Vocally, he was no happier in the first act than his *vis-a-vis*. Flowing phrases were more ejaculated than sung. But he, too, fell in with the rising tide of excellence as the evening proceeded, and sang his brief scene of the last act with eloquence and commendable smoothness.

Ina Bourskaya was the Suzuki, one of this artist's most perfected portraits. Characterization is apparently in her blood, as it is in José Mojica's, whose Goro was almost distressingly realistic. Mario Basiola sang well the music of Sharpless, and other rôles were filled by Paolo Ananian, Louis D'Angelo, Philine Falco and George Cehanovsky. Mr. Papi did his best by an orchestra that did not always do its best for him.

An International Lohengrin

A repetition of Louise was sung on Tuesday, July 3 with the same cast as at the first performance: Yvonne Gall, Julia Claussen, Edward Johnson, Léon Rothier, José Mojica, Margery Maxwell, Gladys Swarthout, Louis D'Angelo and Philine Falco. Louis Hasselmanns conducted.

Lest the greatest music dramatist of them all be slighted, and opera going become too light hearted and pleasurable, Ravinia paid its respects to Richard Wagner by mounting *Lohengrin* on Thursday, July 5. The cast was international, although that probably had nothing to do with several things that happened. The *Lohengrin* was a Canadian, the Elsa a German, the Ortrud a Scandinavian, the Telramund an American, the Herald a Russian, the King an Italian, the conductor a Frenchman, the stage-manager a Belgian and the chorus master an Italian. And the orchestral part was played by the Chicago Symphony, which cannot muster a quorum on Yom Kippur.

The results were, to tell the bitter truth at once, about fifty-fifty. There was beautiful singing and a pleasant but not uncomfortable observance of tradition by Elisabeth Rethberg, who

has the native feeling for this sort of thing and a happy lack of those peculiarities of vocalism which too often accompany that feeling. She was, further, a regal and sympathetic figure, at all times easily the dominant character of the ensemble.

Of the singing of Edward Johnson in the title rôle one may speak more enthusiastically than of other elements of his portrayal. The "Nun sei bedankt," various passages in the third act and the narrative of the last were expressively sung with occasional beauty of tone and aptness of color. Where Mr. Johnson failed—or failed with us, to be exact—was in projecting the difficult illusion of a figure that must enlist human admiration and sympathy and yet remain a remote and legendary knight of romance. He was—for us—simply Edward Johnson, a level-headed gentleman wearing shining armor with more or less of an air, and discharging difficult duties to the best of his ability.

Second Act Omitted

The Ravinia omission of the second act reduces Ortrud and Telramund almost to incidental importance in the drama, and it is not to be wondered at therefore, that Julia Claussen and Howard Preston appeared even unhappier than those luckless characters need be. Mme. Claussen was almost entirely limited to her brief outburst in the last act, which, however, she delivered with proper fury in a voice of clarion power and splendor. Mr. Preston was more fortunate as he still had the first act in which to prove his mettle. The vigorous vindictiveness with which he entered into the spirit of the scene, the forcefulness of his declamation and the reliability of his voice were all factors in a distinctive portrait.

Well up to the front of the evening's good singing was that of George Cehanovsky, who voiced the proclamations of the King's Herald in a tone of commanding resonance and gave evidence, as in several previous small rôles this season, of operatic talents out of the ordinary. Louis D'Angelo was a competently benign King Henry.

Distinctly on the debit side was the stage management, which was as untidy as Lohengrin stage management has usually been in our experience. The chorus most of the time knew not whence it came nor whither it was going, and occasionally sang the same way. Since no anti-Wagnerites were present, it was perhaps only a malicious critic who was delighted when the swan became enamored of the spotlight and refused to take the hint to leave the stage, finally moving off in a series of protesting jerks.

Louis Hasselmanns' careful conducting was not able to avoid a number of pitfalls, and the orchestra he directed has been known to play better.

A New Manon

The *Manon* of Massenet, one of the most favored items in Ravinia's brilliant repertoire, had a new interpreter in this community when Yvonne Gall sang the rôle on Friday, July 6. Otherwise the cast was one which at other times—and this one as well—has made this seem one of the most pleasant of all operas: Mario Chamlee, Léon Rothier, Désiré Deffrère, George Cehanovsky, José Mojica, Margery Maxwell, Gladys Swarthout, Philine Falco, Paolo Ananian and Gina Gola.

Of the taste and prettiness of Mme. Gall's *Manon* there can be no question. The charm which she exerts is sometimes of a coldly calculating sort, as if brains and emotion had met, and brains had come off the victor. She is more pictorial than touching, and more ex-

pert than profound. The ease and certainty with which she outlines a situation evoke admiration, even while pity and sympathy await in vain a call to action. Her method is objective, yet no one who observes dare say that detachment has not its place in art. By which we mean to indicate that Mme. Gall has a theatrical intelligence to match the surety and freshness of her voice, and that if this is aloofness, then aloofness at times is refreshing.

The junior Des Grieux of Chamlee is no stranger to the Ravinia stage. The youthfulness of his bearing, his often apparently unstudied reactions to the dramatic situation gave the touch of reality and sympathy to his portrayal. Vocally, from first phrase to last, he provided the most legitimate enjoyment. Tonal opulence and a saneness of musical perception will be this young singer's touchstones to greater triumphs than he now suspects.

Effective Ensemble

The glittering ensemble of the first act encompassed as individual and sharply outlined a set of characters as any opera stage may well boast. The laughing maidens of Misses Maxwell, Swarthout and Falco filled the eye as delightfully as their little episode did the ear. José Mojica's Guillot was a masterpiece of doddering senility, life-like to the last lisp and simper. Mojica inhabits this stage almost nightly, but not until he opened his mouth to sing could we decipher his identity. As good, but different, were the Lescaut of Deffrère, the De Britigny of Cehanovsky, and the inn-keeper of Ananian. Rothier encompassed his brief scene as the elder Des Grieux with suitable dignity, although returning to certain vocal habits that have happily been kept under cover thus far this season.

Louis Hasselmanns directed a score which he apparently loves and knows thoroughly. Admirably judicious were his straightforward tempi and his ideas of what singers should and should not be permitted to do.

L'Amore dei Tre Re was sung on Sunday, July 8. The cast was the same as at the first performance, save that Virgilio Lazzari assumed the rôle of Archibaldo, which illness had kept him from singing as originally intended. Otherwise principal rôles were assigned to Florence Easton, Edward Johnson, Giuseppe Danise and José Mojica. Papi conducted.

WOMEN'S SYMPHONY SEASON

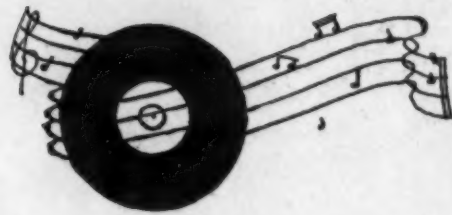
PHILADELPHIA, July 17.—The Women's Symphony of Philadelphia has finished a successful season. J. W. F. Leman is conductor of this ensemble. Recent bookings include appearances in the Scottish Rite Hall, Ursinus College, the new auditorium of the Atlantic City High School, Glassboro Normal School, Edmunds School, in Frankfurt, and the Bethany Presbyterian and Trinity Reformed churches. At all these concerts the orchestra played to capacity houses, and on one occasion amplifiers were used to satisfy the overflow audience.

DEMOREST GIVES RECITAL

CHICAGO, July 17.—Charles H. Demorest was heard in an organ recital in St. Paul's Episcopal Church on July 3. Included in a comprehensive program were compositions by Widor, Franck, Bach, Schubert, Liadoff, Hollins, Russell, Dawes, and Stoughton. The soloist's own Toccata in G was also heard. The concert was one of the summer artist series of the Chicago Musical College. A. G.

THE BETTER RECORDS

REVIEWED BY PETER HUGH REED



It has been said that the sonata may be considered "the most perfect form of piano music." While it is true that beauty can be expressed with simplicity, it is also a fact that the loftiest realization of it can best be attained in the highest form.

In Beethoven's piano sonatas more than anywhere else in his music, we are permitted the most intimate glance at the growth of his artistic mind. We are told that he developed the sonata into depth and grandeur, and breathed into it a spirit such as none before him had reached. "In his piano sonatas, he tells us of his innermost self," one writer says, "... for to the piano alone did he confide the concerns of his inmost soul."

This week I review three Beethoven sonatas recently recorded on Polydor discs. These may be obtained at the H. Royer Smith Shop in Philadelphia.

Sonata in A flat major, Beethoven, Opus 26; played by Wilhelm Kempff. Polydor discs nos. 66684-85-86. (\$1.50 per disc.)

Sonata in C major, Waldstein, Opus 53; played by Kempff. Polydor discs nos. 66680-81-82.

Sonata in E flat major, Les Adieux, Opus 81a; played by Kempff. Polydor Discs nos. 66687-88.

His First Variations

The A flat sonata, opus 26, has an analogy to the B flat minor sonata of Chopin, which was written later, in that both works seem to have very little in common between their separate parts. The third movement of the Beethoven Sonata is a funeral march which has been termed a worthy predecessor to the one in the Eroica symphony. But like the Chopin funeral march, it appears to have no organic unity with the rest of the work. For one reason, as a concept itself, this funeral march, with its depth and sublimity, overshadows the last movement completely and seems almost out of place after the scherzo. The latter part, although graceful, is nevertheless volatile, even though there is originality in the trio. The rondo, on the other hand, is a weak and uninspired movement after the effectual march. It trips along in a light and nonchalant manner as though nothing of purport preceded it. The first movement, however, is blessed with considerable beauty in its theme and variations. It is interesting to know that this sonata is the initial example of Beethoven's use of the variation and march forms. It was composed in 1801. One encounters the intellect of the composer in a study of the variations, which have been justly called "aspiring" and filled with exalted feeling.

If I point out the weakness as well as its strength of this sonata, it is not my aim to leave readers uncertain as to whether to own the work or not. Quite the contrary, since the first and third movements are fine examples of Beethoven's piano writing; they also reveal inspired work in the true "language of feeling." Therefore this sonata is worthy of a music-lover's appreciation, as well as of a student's careful consideration.

The Waldstein's Sonata

The Waldstein sonata, so named because of its dedication to Beethoven's close friend, Count von Waldstein, is almost too well known to analyze. It is a composition of great and effective breadth, essentially a work which embodies masculine meditation on contrasting shades of life.

There is great fertility of thought in the first movement and considerable

rhythmical effect; and the mood is entirely a happy one. The adagio is more meditative and serves as a striking contrast and an introduction to the brightness which follows—somewhat like grey shadows before dawn. The rondo is said to be founded upon a folk song of the Rhine, and the prestissimo which comes next has been called an "expression of joyful ecstasy."

Les Adieux

The sonata opus 81a is known under the title of Les Adieux, and is the only one by Beethoven which has a definite program. It is dedicated to the Archduke Rudolph. Whether the emotions conveyed in this work are intended to represent Beethoven's feelings toward a friend or a lady-love, we do not know. Personally I like to believe it is a tone-poet's appreciation of a close friendship. The sonata was written in 1809, when the French were attacking Vienna. The Archduke Rudolph fled the Austrian capital on May 4, and on the twelfth the French under Napoleon, entered the city. Whether the dedication of this work to the Archduke Rudolph has anything to do with his departure is a matter for conjecture.

The three movements of this brief work are marked "Les adieux, l'absence, et le retour." The first opens on three notes intending to convey the word "lebewohl." One writer tells us a painful feeling of parting is expressed in this movement. Yet at the same time, there is a "consolatory assurance that the separation is not final." There has been some discussion about the harmonic structure near the end of this movement (where the "lebewohl" theme reappears in elaboration), being justified. This seems to me to be unessential.

The second part of the sonata is supposed to express the sensation of loneliness "accompanied by an ardent longing for the return of the absent one." The return is the third movement. It first tells us that the friend is coming, and then the whole sentiment seems to say "go to meet him." The meeting, which is "celebrated right jubilantly," follows, and joy gives place to a more tranquil state—a reaction of satisfied happiness. It is a fine work for the piano, expressing an "ideal representation" by the ever kindly and noble Beethoven.

Wilhelm Kempff, the pianist, is well qualified to interpret all these sonatas. His technical ability and dexterous passage work are prominent, but they do not overshadow his understanding of the emotions involved. Kempff wisely eschews sentimentality, rather seeking to convey in a masculine manner the thoughts of a truly masculine musician. The recording is a distinct feature of these discs. It is very fine piano representation, reproducing realistic depths and heights. Moreover (and here is the true achievement), the middle section has an actuality and a velvet tone quality which is unusually good.

Orchestral Discs.

Moment Musical, Schubert; and Marche Militaire, Schubert; played by the Brunswick Concert Orchestra. Brunswick disc No. 3909.

In a Monastery Garden, Ketelbey; and In a Persian Market, Ketelbey; played by the Brunswick Concert Orchestra. Disc No. 20067.

Fantasy on the Song of India, Rimsky-Korsakoff; and Dance Oriental, Lubomirski; played by Peter Biljo's Balalaika Orchestra. Brunswick Disc No. 77006.

Siegfried, Grand Fantasy in four parts, Wagner; played by the Band of

the Garde Republicaine. Columbia 5080-81M.

Barber of Seville Overture, Rossini; Pietro Mascagni conducting the State Opera House Orchestra. Odeon Disc. No. 5145.

Luxembourg Waltz, Lehar; and Gipsy Love Waltz, Lehar; played by Dajos Bela and his orchestra. Odeon disc No. 3227.

Everybody seems to be busy recording Schubert. And yet—why not? The Brunswick Concert Orchestra make a good recording of the Moment Musical, but the familiar Marche Militaire is less interesting and I certainly do not like the abruptly arranged manner in which it ends.

Ketelbey is said to be one of the most popular composers in England. His creative work is confined to an innocuous brand of music that will prove ever grateful to the ears of those who like sugar in large quantities. This recording of In a Monastery Garden deserves approbation since the usual annoying twitter of birds does not predominate. Both intermezzi are given good performances by their Brunswick sponsors.

The Balalaika Orchestra recording listed here is unusually well achieved, and is recommended to those who favor this instrument.

The Garde Republicaine Band is a well-known French organization. The selections from Siegfried are excellently recorded and the interpretation shows good spirit and feeling for the music. Siegfried's Forging Song sounds well in the medium of a band, and is given a neat rhythmic interpretation by the "Garde's" able conductor.

Mascagni proves to us how much spontaneity there is in Rossini's overture. This is a worthy companion disc to his revitalized reading of the William Tell overture.

Dajo Bela plays with a true caressing tone and with just the right spirit for the Lehar waltzes. The rhythmic pulse of these compositions is superbly brought out by him, and the lilt and grace of the Viennese *esprit* is there. It would be difficult to believe that even the most prosaic person could avoid swaying to this Hungarian leader's artful playing.

Voices and Violins

Allouette, French Folk Song; and Youp A Youp—Sur la Riviere; sung by the Quatour Notre Dame de Montreal. Brunswick disc No. 52017.

Wreck of the Julie Plante, Drummond-O'Hara; and Bonjour Ma Belle; sung by Louis Chartier. Brunswick disc No. 52020.

Fortunio's Song, Offenbach; and Le Regiment De Sambre et Meuse; sung by Giuseppe Danise. Brunswick disc No. 10238.

Colonial Song, A Song of Australia, Grainger; Anita Atwater, Louis Alberto Sanchez and orchestra under the direction of the composer. Columbia disc No. 2066M.

Midnight Bells, Heuberger-Kreisler; and Evening, Bergh; played by Sascha Jacobsen. Columbia disc No. 145M.

Liebesfreud, Kreisler; and Schön Rosmarin, Kreisler; played by Toscha Seidel. Columbia disc No. 4041M.

Nocturne in E flat, Chopin-Sarasate; and Prieslied from Die Meistersinger, Wagner-Wilhelmj; played by Albert Spalding. Brunswick No. 50138.

The folk song Allouette is very cleverly sung. This French-Canadian Quartet seem to be most ingenious, as they bring out the humor and charm of this composition in a decidedly entertaining manner.

Chartier has a pleasing voice and a good interpretive style. He sings

O'Hara's well-known setting of a Drummond poem making it tell a story which all can understand. The companion song is a typical popular ballad which he does in an appropriate manner.

Danise can always be relied upon to give us a good vocal disc. His singing is most artistic and his phrasing a matter for consistent praise. The Offenbach song is fine—but, why the military companion?

Grainger's Colonial Song is characteristic of his romanticism. It is very likable, because his is ever a healthy sentiment. The voices are used in this composition in the manner of instruments. There is written on his music the following note: "In this piece the composer wished to express feelings aroused by thoughts of the scenery and people of his native land, Australia." Miss Atwater's voice is decidedly pleasant. The recording is fine.

Both the Jacobsen and the Seidel discs are well played and excellently recorded. Of course the selections, which as the Englishman says are merely "snippets," are a matter of personal desire.

Albert Spalding's playing of the Prieslied is very fine indeed. One senses the violinist's appreciation of the beauty of Wagner's truly conceived *meisterlied*. His interpretation of the innocuous Chopin nocturne is commendable because he does not sentimentalize.

NEY TO INTRODUCE NEW CONCERTO

Elly Ney, pianist, has been engaged to play the world premiere of a concerto by Georg Gohler with the Hamburg Philharmonic Orchestra, Karl Muck conducting, on Dec. 3 and 4. Mme. Ney will play the work in several other cities on her extensive European tour. Mme. Ney's appearances at Halle this month included a performance of the Brahms D minor concerto with the Berlin Philharmonic. The following week she played the Brahms B flat concerto in Baden Baden, this being her ninth performance of the work since January.

She is now concluding her season, which has totalled 110 concerts in the United States, England, and a half dozen continental countries. More than one-third of her public appearances this year have been with orchestra. Recently Mme. Ney was given ovations in Paris, where she played with orchestra, and in Milan. Five appearances at the Schubert Festival in Elmau and three at the Mozart Festival in Würzburg were on her closing schedule. She will remain in Europe until the end of the year, having forty-one European concerts already arranged for the fall. Among these are several return engagements in Paris, Italy, and many German cities. Her American tour will begin in February and close in June.

PLAYS DVORAK PROGRAM

CHARLES CITY, IOWA, July 10.—Ilsa Niemack, violinist, played a program of Dvorak's compositions at a memorial celebration at Spillville, Iowa, where Dvorak spent a year and wrote some of his most famous compositions. A memorial marker in the park names the compositions, and it was these that Miss Niemack played, among them being Humoresque, and parts of the New World symphony. Miss Niemack has been made an honorary member of the Watanye Club of Charles City, a business and professional women's club founded in Mason City, Iowa.

B. C.



THE TWENTIETH NATIONAL CONVENTION OF THE NATIONAL HONORARY MUSICAL SORORITY, MU PHI EPSILON, WAS HELD AT TROUTDALE-IN-THE-PINES, CLOSE TO DENVER, LATE IN JUNE

Musical Sorority Meets in Denver

Mu Phi Epsilon Has Twentieth Convention

DENVER, July 17.—The twentieth national convention of Mu Phi Epsilon, national honorary musical sorority, was held at Troutdale-in-the-Pines from June 26 to 29.

New officers are: Orah Lamke, St. Louis, national president; Bertha M. King, Minneapolis, secretary; Mary Whitson, Gainsville, treasurer; Marjorie Gallagher, Evanston, musical advisor; Bernice Finch, Ithaca, national editor.

More than seventy delegates from fifty-four chapters and twenty alumnae clubs, as well as forty members of Mu Rho chapter of Denver attended the sessions which were held in a picturesque mountain setting.

Delegates heard a program given by faculty members of the Denver College of Music, headquarters of the local chapter. A musicale was participated in by convention attendants. A banquet, a model initiation by Mu Rho chapter, a tour of inspection of the Denver College of Music, attendance at ceremonial dances performed by Indians at Na-teso Pueblo, and an automobile trip down Bear Creek Canyon, with a picnic supper at the Denver Motor Club lodge, were other activities. L. B. P.

SEIDLOVA GIVES RECITAL IN HUGHES SERIES

Anca Seidlova, young Czechoslovakian pianist, gave the second program in the series of recitals being held in connection with Edwin Hughes' summer master class in New York on the evening of July 11. An audience which filled the music rooms of Mr. Hughes' home to capacity included many well-known musicians. Miss Seidlova, offered a program of Mozart, Chopin, Ravel, Liszt and Rosseter G. Cole, and charmed her hearers with the poetry and technical finish of her playing. These qualities were especially noteworthy in her performance of the Chopin B minor sonata and the Jeux d'eau of Ravel. The Liszt Hungarian Fantasia with Mr. Hughes at the second piano, closed the program, and brought forth such applause that Miss Seidlova responded with encores. Rosseter Cole, who is a member of the music at Columbia University, was summer faculty of the department of among those present, and shared with Miss Seidlova in the applause which greeted her performance of his Legend, opus 31, a work of lyric beauty.

LONG-DISTANCE ORCHESTRA

By EMILY Z. FRIEDKIN

BERLIN, June 23.—Berlin demonstrated its first "long distance" orchestra and aroused about an equal amount of interest and pessimism in the experiment. From the start it must be made clear that the project is distinct from radio transmission, that it is, indeed, something new under the sun.

Erich Fischer, a Berlin musician and conductor who revived and revised for production forgotten and frequently charming one-act operas of Gluck, Haydn, Bach and others, is responsible for the novelty which may enable small, orchestraless towns to produce operas with the local singers at their disposal.

In the initial performance the town was Potsdam, and the technical details the following: Erich Fischer himself conducted in the Potsdam Schauspielhaus; he beat time for the singers and the sole musician who performed on a seemingly silent piano. The audience heard nothing of this instrument, but its tempo and accent were caught up by an extremely sensitive microphone and amplified and transmitted by ordinary telephone cable to the Berlin Institute of Music, where the many-headed orchestra sat. Each member, armed with ear-phones, heard this and, acoustically signalized, was organized into an orchestral unit by it and played his instrument accordingly. The chorus, similarly equipped with receivers, was also conducted by the long-distance conductor. (The individual receivers can be replaced by a second conductor who alone wears ear-phones and re-converts the long-distance auditory tack back into the visual conducting with the bâton for the assembled orchestra and chorus.)

How It Was Amplified

The music played by the Berlin orchestra was caught by a second telephone connected with the Potsdam Schauspielhaus, where it was amplified and emitted by a loud-speaker powerful enough to reproduce the entire volume of orchestral sound as accompaniment to the singing on the stage. The loud-speaker, a Siemens-Blatthaller apparatus, bears no resemblance to the usual radio attachment either in its electrical construction nor in its acoustic effects. The transformation of the electric into sound energy occurs by means of copper bands swinging in a powerful magnetic field. (A similar apparatus in the United States and in England substitutes small coils for the copper bands.)

This instrument is said to be capable of creating the illusion of hearing the original orchestra, of effecting a reproduction which the audience is unable to distinguish from the original.

Unfortunately, though, the first performance did not evidence this perfection. For some obscure reason, Fischer chose Potsdam although it is known that the telephone wires between that town and Berlin are the most antiquated and inadequate in all Germany. So that what actually reached the ears of the audience was a hurdy-gurdy sort of music, a music incurably crippled (and better dead.) In all it was a performance with more curiosity than musical value—which is born out by the fact that it hasn't yet been necessary to mention the program: two of Fischer's resurrected little operas, *The verwandelte Katze* by Scribe, and *Seine Schwester* by Helene and Erich Fischer, both with music by the immortal Offenbach. A piano supplemented by a single violin would doubtlessly have played a more satisfactory and pleasant accompaniment (less *Katzenmusik*, in any case, I hazard.)

A Laudatory Purpose

However, although this trial marriage of art and science does not warrant consent, its purpose and goal were laudatory enough. Unless the single pianist has something of genius (I recall the magnificently satisfying piano accompaniment of Prof. Heinrich Mueller to the performance of the Viennese Boy's Choir of Mozart's *Bastien and Bastienne*)—unless, I say, the single musician has something of genius the substitution of a simple musical instrument for a full-sized orchestra, or even a sixteen-man group for a corps of sixty or more is not a matter of indifference, musically. The traveling expense of such an orchestra is frequently prohibitive, with the result that lesser towns are doomed to stick in the mud of provincialism.

Marriages, however, generally unite and complement a weak with a strong party. I am inclined to share the fear of the majority of the Berlin critics that in this case the union would be between an under valuation of musical and artistic accomplishment and an overvaluation of the technical tricks. However, prophecy about even the most unlikely of unions is rash. Its increases and its multiplications may be as astounding and gladsome as they are prodigious.

Coates Conducts Novelties

San Francisco Hears Unusual Music

SAN FRANCISCO, July 17.—Albert Coates conducted his second pair of concerts in Northern California on July 1 and 2, winning plaudits from audiences at Hillsborough and in San Francisco—and a *tusch* from his orchestra at the close of Sunday afternoon's concert in Hillsborough's charming Woodland Theatre.

The *pièce de résistance* was Scriabin's *Poème de l'Extase*, given a superb reading in which the emotional content was ever paramount. Interpreting the score with a nice differentiation between the sensual joys and the greater exaltation of the spirit, Mr. Coates achieved a climax that held within itself the very essence of ecstasy.

Program Is Novel

The program was noteworthy in point of novelty. Respighi's arrangement of Rossini's *Trifles*, under the title *La Boutique Fantastique*, contained delectable musical humor. Written in the spirit of the amused interest with which an adult watches a child take his toys seriously, and interpreted in the same vein, the suite evoked mental images of skillfully carved dolls and miniature Romeo and Juliets going through the antics of ballerinas.

Another novelty replete with humor was Prokofiev's *March from The Love for Three Oranges*.

The third "first time" number had a more familiar aspect. It was Glazounoff's arrangement of *The Song of the Volga Boatmen*. The work is pleasing and musically effective.

Mr. Coates' reading of this Elgar's *Enigma Variations* stressed the humor involved but did not convince us that the score is of great importance. The overture to *The Marriage of Figaro* was given with unrestrained gaiety and contributed its charm to the program.

Tenor Is Admired

Henri Pontbriand, tenor soloist, made a favorable impression with his splendid voice and magnetic personality. The voice is one of ample volume, smooth and even in quality throughout its compass and used with taste. Mr. Pontbriand's offerings were arias from *Carmen*, *Rigoletto*, and *Aida*.

MARJORY M. FISCHER.

MERIDEN, CONN., July 17.—Hans Bilger, head of the music department at Virginia College, Roanoke, Va., is spending the summer with his father, Martin G. Bilger in this city.



DELEGATES FROM ALL OVER THE COUNTRY ATTENDED THE MU PHI EPSILON CONVENTION CONVENING RECENTLY CLOSE TO DENVER Mile High Photos

Damrosch at Home, After Vienna

By MARY GRENOBLE

Walter Damrosch's chief reaction upon returning from abroad to the hottest New York week-end in two years was a desire to go to Bar Harbor, and with haste. While his house was being closed for the summer with all possible expedition, Mr. Damrosch sat back, coolly relaxed, and talked about the Schubert Prize Composition Contest which had just been concluded in Vienna under his chairmanship.

"Yes, I am satisfied with the decision of the jury," he answered. "The composition by Atterburg of Sweden was my choice. I voted for it. But this is a point I should like you to make. Any prize contest resolves into a splitting of hairs after the worthy compositions have been grouped together. There were many works I considered excellent, but the point was to decide which best fulfilled the terms and contract of this special contest."

"You are of the opinion, then, that Atterburg's work is truly Schubertian?"

"It is a work of melodic importance but it does not try to imitate the Schubert idiom in any way. There were a few works submitted which attempted to paraphrase Schubert, so to speak. They attempted in this sophisticated day to speak in his style and with his manner. I am glad to say the jury decided this was not art, but a species of photography. It is just like my consoles there," he pointed to a fine example of French carving. "The edge of the carving was injured in transportation. I had a fine wood carver take that console and duplicate the corner by copying its twin over there. He did it cleverly, I defy you to locate the exact spot, but he was a craftsman, not a creator. The same thing is true of my panelled wall." The walls of Mr. Damrosch's living room are handsomely panelled with carved wood bought at an auction in Spain, out of a castle there. "When it was set up here it was discovered that several feet were lacking to cover the wall space. So I instructed a craftsman to imitate the depth of the Spanish type of carving and it is hardly possible to discern the difference."

Boiled in Oil

"Did you approve, then, of completing the Schubert Unfinished Symphony?"

"With music it is different," Dr. Damrosch spoke vehemently. "I consider it the utmost arrogance to presume to touch a masterpiece of that dimension. And for those writers, the worst of all, who take a beautiful melody and turn it into jazz, they should be boiled in oil. We believe in killing murder-

ers in this country. Very well, he who murders the soul of a masterpiece should be boiled in oil, electrocution is too lenient."

"What then is the character of the prize-winning composition, if not Schubertian in style?"

"It is a well-made work in regulation symphonic form. The harmonic basis is not a-tonal, hardly more modern than Brahms, with free modulations about the key-circle. The thematic material is good and ingeniously presented. In the last movement the theme appears in fugal fashion and is developed with great humor."

"Was there really the international amity reports led one to think?"

"Yes, everyone was agreeable, nothing unusual however. On the first ballot every representative voted for the zone he represented. Of course that may have been conviction, one's tastes always reflect his environment. Later, however, all national considerations were dropped and merit alone considered. Socially it was all very pleasant. Vienna is charming in every way. I was there directly after the war, and conditions have improved so much. It is sad though to be part of its gaiety and have to realize that the gilt is cracking. It is a city without economic resource and doomed. Housing conditions are very serious. A friend of mine who has lived for some time in a very comfortable "schloss" has been compelled by the government to rent most of his house for a schilling a month. He was allowed to retain some rooms for himself and wife on the second floor. The people housed there by the authorities are quiet and simple and do not cause annoyance, but it is rather hard for my friend."

"Is a schilling worth much in Austria now?"

"Living there is high. My expenses in a hotel were very nearly what they would have been in this country."

One of the most pleasant experiences Dr. Damrosch had was listening to an open air orchestral concert given before the large library, the huge windows of which were brilliantly lit, and formed an ideal background for the scene. The summer tourists were just beginning to arrive in Vienna. As yet the city was not crowded. Everyone, Mr. Damrosch found was interested in the recent premières of The Egyptian Helen. A special performance was given for the jurors, Jeritza singing Helen and Richard Strauss conducting. Of all the interest attaching itself to the new work the most apparent was Mr. Strauss' own.

FLEISCHER TO SING IN DRESDEN HELEN

Richard Copley of New York has received a letter from Editha Fleischer, soprano of Metropolitan Opera Company, in which she states she is booked to sing the rôle of Aithra in Strauss' Die Aegyptische Helena at the Staatsoper in Dresden, beginning Aug. 15.

ST LOUIS TO BE HOME OF GOTTFRIED GALSTON

St. Louis, Mo., July 10.—Gottfried Galston, head of the piano department of the Progressive Series Teachers' College, has decided to make this city his permanent home. He has recently returned from abroad with his family, and they will immediately take up residence here.

GIGLI SINGS FOR ROYALTY

Beniamino Gigli recently gave a concert in Bologna in honor of the King and Queen of Italy, when Premier Fedeli invited Mr. Gigli to the royal box to receive the compliments of Their Majesties. After the concert, Mr. Gigli went to Venice, where he sang in three performances of Tosca for the benefit of local institutions. On June 22 Mr. Gigli sailed from Geneva on the Conte Verdi for South America. He will appear in opera at the Teatro Colon, Buenos Ayres until the end of July. In August he will appear at the Teatro Municipal, Rio de Janeiro. At the end of August, Mr. Gigli will sail for Italy where he will remain at the Villa Gigli in Recanati until Oct. 1, when he will sail for America.

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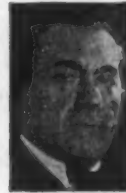
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Names and What Their Owners Are Doing

Esther Dale, American soprano, will return to The Hague next season for a re-engagement. This is announced by Dr. G. de Koos of the Holland Concert Direction. Miss Dale gave a concert at The Hague, which immediately preceded her appearance in Wigmore Hall, London. Her Hague appearance next season is scheduled amongst a list of musicians who will present programs under the Holland Concert Direction with the Concertgebouw Orchestra conducted by Willem Mengelberg and Pierre Monteux, with the Resident Orchestra under Dr. van Anrooy, the Utrechtsch Stedelijk Orchestra conducted by Cornelis and with the various music societies.

Katherine Gorin, young American composer-pianist, will be the soloist with the Springfield Symphony Orchestra on Dec. 4.

Rudolf Laubenthal is singing Wagnerian operas at Covent Garden, London, before going to Switzerland for a vacation. Rene Maison of the Chicago Civic Opera Company, at the Paris Opera Comique, is finishing his season before resting at Vichy. Gustav Schuetzendorf is taking a vacation in Germany, and Susan Metcalfe Casals is spending her summer in Spain. George Perkins Raymond is studying in Italy and singing in Germany and Italy. These artists are under the management of Annie Friedberg.

Jeannette Vreeland and Paul Alt-house appeared as soloists with the Minneapolis Symphony Orchestra at a gala performance in connection with the Rotary Convention held in the Twin Cities. The concert was broadcast from Station KSTP in St. Paul.

Elena Rakowska Serafin is appearing at the Colon Theatre in Buenos Aires during the summer.

Alexander Brailowsky, Russian pianist, who recently completed his fourth transcontinental tour of this country and who returns early next season to make another tour of the United States, is now touring in Europe. Mr. Brailowsky recently was heard in Warsaw, Rome, Prague, Budapest and Madrid.

A quartet composed of Grace Kerns, soprano; Nevada Van der Veer, contralto; Frederic Baer, baritone, and Judson House, tenor, was scheduled to present a concert program in Charlottesville, Va., under the auspices of the Summer Quarter of the University of Virginia on July 17.

Fred Patton's re-engagement as baritone of the Cincinnati Zoo Opera Company for the summer brought his total of appearances in the Queen City during the past three years to sixty-five operatic, concert and oratorio performances.

Dorothy Speare, young novelist-soprano, who will make her New York debut in Carnegie Hall early next season, has been engaged by the recital commission for its series of Beckhardt and Macfarlane.

Felix Salmond, English 'cellist, is on a vacation. He will return early in the fall for concerts and for his duties with the Curtis School of Music and the Juilliard Foundation.

Esther Dale, American soprano, has been engaged for a program with the Hart House String Quartet at Vassar College late in October.

Lawrence Wolfe, tenor, is in Chicago, meeting western managers preparatory to his western and mid-western tour next season.

Jerome Swinford, baritone, is in Harrison, Maine, and will return to New York in the fall for Manhattan appearances, and to begin a concert tour which will take him through the middle-west, to the Pacific Coast, and through the southern states.

Anton Rovinsky, pianist and interpreter of the moderns, will make an extended Pacific coast tour next season.

The Hall Johnson Negro Choir has been booked by the New York Stadium Concerts for an appearance on July 23. On a recent visit to New York, John Finley Williamson, conductor of the Dayton Westminster Choir, journeyed to Harlem to hear the choir and obtained Mr. Johnson's permission to use a number of his original arrangements on the forthcoming European tour of the Westminster Choir.

Leonora Corona is singing in Paris, Venice, Brussels, Ostende and Scheveningen in opera and concert, and will afterwards rest at Salzo Maggiore.

Prior to leaving for Europe earlier this month, Rudolph Gruen recorded four piano solos for the Roycroft Living Tone. Paul Althouse, tenor, has recorded two of Mr. Gruen's songs by the same method. Six songs and three piano compositions by Mr. Gruen have recently been published by Wm. H. Wise & Co. Upon his return from abroad in September, Mr. Gruen will resume his concert activities in this country under the management of Parisi & Evans.

Following her appearance at the Milwaukee Sangerfest, on June 14 and 16, Elsa Alsen has come to New York to make Wagnerian records for the Columbia Phonograph Company. She will then return to the Pacific coast, where she appeared in concert prior to her Milwaukee appearance, and where she will spend the summer.

Ruth Breton, who recently gave two successful concerts at the Teatro Nacional, Havana, played Spanish music to audiences of Spanish birth and tradition. Miss Breton's concerts were under the auspices of the Association de Professoria y Alumnas de Musica. Walter Golde accompanied her.



Photo C. Maillard Kessler
JOSEPHINE FORSYTH, SINGER AND COMPOSER, WHO WAS RECENTLY MARRIED TO PHILIP ANDREW MYERS IN IRVINGTON-ON-THE-HUDSON

Evelyn Parnell, soprano, sailed for Europe on June 30 to fill operatic and concert engagements. She will return to this country in September.

Edith Rondinella, instructor in the history of music at the Agnes Irwin School, of Philadelphia, and now booking engagements for her fourth season of lecture recitals on the same subject, has recently been enrolled under the management of Frederika Warren Ferguson.

Alice Paton, soprano, spent a few days recently at her home in Dover, N. H., and attended the alumni reunion at Wellesley College, of which she is a graduate.

The Russian Symphonic Choir will give a concert at the Ocean Grove Auditorium on Aug. 18.

Margaret Nikoloric, pianist, and the wood wind ensemble from the New York Philharmonic Society, are being booked for next season by the Betty Tillotson Concert Direction. Miss Tillotson will assist Edith M. Snow of Worcester, Mass., in promoting a series of Sunday afternoon musicales. Frederic Joslyn, baritone, is the latest addition to the Tillotson staff of artists. Hunter Sawyer is traveling throughout New England, and New Jersey, promoting the engagements of artists under the management of Miss Tillotson.

Frederic Warren, New York vocal teacher, heads a new music colony at Madison, N. H., where a series of outdoor concerts is given on Sunday afternoons, and a number of operas presented in a new open air auditorium.

Karl and Phyllis Krauter, violinist, and 'cellist respectively, are to appear singly and in their second joint concert in New York next season. Mr. and Miss Krauter are spending their fifth summer at South Mountain, near Pittsfield, Mass.

GIVE GREENWICH CONCERT

GREENWICH, CONN., July 18.—Frances Pelton-Jones, harpsichordist, assisted by Charles Stratton, tenor, and Ruth Taylor MacDowell, violinist, gave a recital on the afternoon of June 21 at the Pickwick Arms. A program of rare and lovely classics dating from the sixteenth to the nineteenth century, comprising works by Martini, Bach, Guglielmi and other composers, was presented to an audience including many prominent residents of the summer colony of Greenwich, Port Chester, Rye and Stamford.

Susan S. Boice sailed on July 14 on the Tuscania for a seven weeks' trip abroad. She is accompanied by a number of her pupils, including Margaret Jewell, who has sung at three concerts in as many weeks recently. They will motor through France, Switzerland and Italy, returning to New York on Labor Day.

On their annual summer tour to the Pacific coast, Ethel Wright, contralto, and Tom Fuson, tenor, fulfilled a return engagement at Wittenberg College, Springfield, Ohio. The audience was so large that many could only find place on the stage.

Following his recent broadcast from Los Angeles, Allen McQuhae returned to his home in Dallas, Tex., for a few days with his family. He has booked to give a recital at the University of Tennessee at Knoxville on July 11. July 15 will find Mr. McQuhae on the air in a joint recital with William Simmons, baritone from WEAF and the National Broadcasting chain. And on July 20 he is to give a joint recital at the University of Virginia, Charlottesville, with Mr. Simmons.

Betty Tillotson, manager; Marion Armstrong, Scottish-Canadian soprano, and Isabelle Hunt, accompanist, motored recently to Lake Amenia in the Berkshires, where a series of artists' recitals is being held. Miss Armstrong gave the second program in this course.

Ruth Redefor, pianist, who heretofore has been heard principally in Chicago and the midwest, will have two concert appearances in New York this coming season.

Winifred Macbride, pianist, who is now in Glasgow, Scotland, has been engaged to play Beethoven's Emperor concerto under the baton of Sir Henry Wood at a promenade concert in Queen's Hall, London, on Aug. 30. These concerts are broadcast by the British Broadcasting Company and this is the second time Miss Macbride has been chosen to perform the concerto. She is scheduled to return to Chicago in September.

Hortense Reed has been appointed sales representative in the middle west for the Betty Tillotson Concert Direction. She is making her headquarters in Kansas.

Merry Harn, mezzo-soprano, is staying at the Belmont Hotel in Chicago, preparing costume programs for next season.

Emily Roosevelt, dramatic soprano, opened the Lake Amenia concert series, July 1.

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A BUSY SUMMER FOR TEACHER AND PUPIL

CHICAGO, July 17.—Teachers from various parts of the country are in attendance upon the Tuesday evening round-table class of Ellen Kinsman Mann, held in her studio. Among these are Louise Bowman, head of the music department of Westminster College, Salt Lake City; Mrs. Ostrom, head of the music department, Gooding College, Gooding Idaho, and Miss LaTelle of Los Angeles. Friday evening classes are also held in constructive criticism, with illustrations by professional members of the class.

Estelle Liebling's studio announces that Devora Nadworney sang the leading rôle in Henry Hadley's Bianca, broadcast by the National Broadcasting Company. Elmira Lane, lyric soprano, is playing the leading rôle in Tell Me Again in Los Angeles. Ruth Watson, contralto, was soloist at the Strand Theatre, New York, the week of June 4. Beatrice Belkja, coloratura soprano, was engaged at the Roxy Theatre the week of June 11. Jessica Dragonette sang the leading rôle in Victor Herbert's The Singing Girl over the Philco Hour on June 6.

Members of Addye Yeagain Hall's junior piano club took part in two programs at the Parents' Exposition and in the junior day program of the state Federation Music Clubs, recently. The programs at the Parents' Exposition were under the auspices of the New York City Federation of Women's Clubs, where Mrs. Hall gave four talks on Music in the Home. Mrs. Hall's ten day normal classes cover the pedagogy of modern methods and permit actual teaching and experiment with demonstration groups of children. The first class began on June 18 and the second scheduled for July 9.

Mary Louise Meeker, mezzo-contralto, was presented by her teacher, Walter S. Young, in a recital in his new studio at 20 East Fifty-sixth Street, New York, on June 30. Her opening number was Bach's Gelobet sei der Herr, for which Winifred Young Cornish played the violin obligato. There followed songs by Gluck, Spohr, Mozart's Alleluia and the Spring Song from Cadman's Shanewis. Four songs of Debussy and numbers by Manney, Goetz, Griffes, Densmore, Loge, Lange and Mohr completed her list. Mrs. Walter S. Young was at the piano.

Marion Coryell, student of composition under Rosario Scalero at the Curtis Institute of Music, Philadelphia, has written several songs which have been given places on concert programs during the past season. King David and The Medlar Tree have proved favorites with William Simmons, Seneca Pierce and Stewart Baird. Florence Macbeth and Kathryn Palmer have also used songs by Miss Coryell.

Genevieve Talliferro, contralto, was engaged for the Hemstreet Singers of the Keith Circuit. Miss Talliferro is from the Conal O'Quirk Studio.

A recent booking for Sylvia Lent, violinist, is with the Apollo Club in Janesville, Wis. Miss Lent will spend her summer vacation in Camden, Me., interrupting her stay to appear in the series of concerts sponsored by Harold Henry at Bennington, Vt. This will make her second season in these concerts, which are held in the picturesque setting of the Yellow Barn.

Maria Carreras, pianist, sailed June 22 on the Roma. Mme. Carreras will conduct a master class in Rome for two months, following this with a concert tour through Europe. In Rome, Mme. Carreras is to be presented to Mussolini. On board ship Mme. Carreras



A SILHOUETTE OF CARLOS SALZEDO AND HIS HARP

has the companionship of her friend, Lucretia Bori of the Metropolitan Opera Company.

Nanette Guilford returned from a brief sojourn abroad on the Ile de France on July 11. She will have a number of concert engagements next season, including Orange, N. J., in a joint recital with Richard Bonelli, baritone, on Oct. 23. Another engagement will be in New Britain, Conn., on Nov. 11.

CORNISH STUDENTS

SEATTLE, July 10.—Students from Seattle, Montana, Oregon, British Columbia and California, assembled in the theatre of the Cornish School, on the evening of June 12 to receive diplomas and certificates presented by Nellie C. Cornish. Dr. Herbert H. Gowen and Roy Page Ballard were the speakers. A chorus, Song of the Rhine Maidens, was presented by members of Musurgia Choral Society, under the direction of Franklin Riker, with string accompaniment. A string quartet, Borodin's nocturne, was also included on the program. A banquet followed at the Sorrento Hotel. Eighteen students received certificates from the music department, dance department and school of the theatre.

The entire week was celebrated with music and dance recitals. A play, George Kelly's The Torchbearers, was given by the school of the theatre.

The school is now closed until the summer teaching opens on July 18.

A spring song recital was recently given at Landay Hall by students of Jessie Fenner Hill, the following participating: Betty Frazz, Georgianna Moore, Mary E. Kelly, Laura Mat Lehman, Galdys Haverty, Malcolm Davidson, Mary G. Leard, J. Adele Puster and Harold Moffat. Malcolm Davison, cellist, was the assisting artist, and Genevieve Bowman supplied excellent accompaniments.

Pupils of Alfred Troemel gave a recent recital in Landay Hall. Harry Modell, accompanied by A. Zigarelli, performed Tartini's G minor sonata. Clara Troemel was the accompanist for the other pupils, including Ben Berzinsky, Leroy Iskyan, Arthur Friedman, Helen Mezowicz, James Morides and Wilbur Bardo.

PARIS, July 5.—Two tenors from the Warford vocal studios have been appointed to positions with leading churches. William Hain has been engaged as soloist at the American Cath-

edral here, and Allan Jones for a like position at the American Church. Janet Adamson, soprano, who is also working under Mr. Warford's guidance this summer, has been booked for several opera appearances at Deauville.

PITTSFIELD TO HEAR NEW SALZEDO WORK

New compositions by Carlos Salzedo include a series of Five Dances for two harps, written at the request of Mrs. Elizabeth Sprague Coolidge for the tenth anniversary of the Pittsfield Festival, where this work will have its initial performance, the players being the composer and Lucile Lawrence.

Mr. Salzedo is now at Seal Harbor, dividing his time between master classes, composing, swimming, car and horse racing, in addition to experimenting with photographic art, as shown in the above picture.

New church positions for Adelaide Gescheidt students, are announced as follows: Alba Clawson, soprano, Grace Episcopal Church, New York, for the summer season; Mary Hopple, contralto, Temple Israel, New York; Foster Miller, baritone, Methodist Episcopal Church, Morristown, N. J., and Temple Rodeph Shalom, New York; Llewellyn Roberts, baritone, Westminster Presbyterian Church, Bloomfield, N. J.; Ann Cornwell Starke, soprano, Upper Montclair Presbyterian Church, Upper Montclair, N. J.; Earl Weatherford, tenor, St. Mark's Methodist Episcopal Church, Brooklyn, N. Y.

Miss Gescheidt is sailing for Europe on a holiday this month, and will re-open her studios on Sept. 1.

CHICAGO, June 20.—News from the Chicago Musical College states that Eunice Steen, soprano pupil of Herbert Witherspoon, is soloist with "Husk" O'Hare Orchestra in the Stevens Hotel. George Gove, bass, also a Witherspoon pupil, was soloist at the spring choir concert of the Edgewater Emmanuel Lutheran Church June 1.

Richard Madden, pupil of Christian Lyngby, won first place in the City of Chicago and State Bank Instrument Contest. He also won second place in the National Contest held at Joliet, Ill., recently. This was the oboe contest.

Frederick Dvornch, violin pupil of Max Fischel, accompanied by Gertrude Towbin, pianist and member of the faculty, gave a concert on June 7 at DePauw University.

Mabel Sharp Herdieu, a member of the vocal faculty, accompanied by Gertrude Towbin, member of the piano faculty, gave a group of Schubert songs at the Schubert centennial cele-

bration in Crane Junior High School.

C. Gordon Wedertz, of the piano faculty, was to present the following artist pupils in recital on June 16, in the recital hall of the College: Frieda Ekoroszewski, Geraldine Richman, Ella May Opel, Gertrude Toland, Alma Orneas, Ernest Melbye, Mary Louise Gilkey, Ruth Stark, Georgia Hale, and Irene Irma Zinter.

From the American Conservatory comes the information that pupils of the children's department, under the direction of Louise Robyn, appeared in recital in Kimball Hall in the regular weekly program on Saturday afternoon, June 9.

Ernst C. Krohn presented his pupil, Kathleen Wallace, in recital, on June 11 in the Congress Hotel. Miss Wallace played an exacting program in a thoroughly capable manner. A feature was MacDowell's Sonata Tragica, and there were numbers by Chopin, Cyril Scott, Zeckwer, and Cecil Burleigh, in addition to March Wind and the concert etude in F sharp by MacDowell.

The Lyon & Healy junior series of concerts in Lyon & Healy Hall brought forth two talented students of the Conservatory—Ruth and Ethel Munday, pupils of Ethel Lyon and Louise Robyn. Lucille McLeon and Louise Buchholtz, pupils of Louise K. Will-hour, appeared in one-act plays in the Masonic Temple on May 25.

The summer term of the Conservatory, which will extend from June 25 to Aug. 4, will feature master classes under Josef Lhevine, pianist; Oscar Saenger, voice instructor of New York, and leading members of its regular faculty. In addition, stress will be laid on special courses for teachers in the public school music department, in child pedagogy courses under Louise Robyn and piano normal class courses under Charles J. and Gail Martin Haake. Lecture and repertoire courses will be held in the piano, voice and violin departments.

Margaret Canode, post graduate student and scholarship winner in the violin department, has been engaged for the violin department at Illinois Wesleyan University, beginning with the 1928 summer session.

Pearl Appel of the piano faculty presented her pupil, Ruth Meyer, in recital, June 5. Ethel Munday, an honor pupil of Louise Robyn, won the Sigma Alpha Iota open competition scholarship.

Harriet Case studio notes contain the news that Harriet Case gave the last of her Sunday musicales in Kimball Hall on a recent Sunday afternoon. Dorothy Whiteside appeared as soloist with the Cosmopolitan Symphony Orchestra in Kimball Hall May 28.

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BALANCHIN, CHOREGRAPHER, WHO DESIGNED THE PRESENTATION OF STRAVINSKY'S BALLET IN LONDON

IN-SEASON AT LONDON

(Continued from page 7)

Beau Nash at Bath, so well did it portray the eighteenth century dandy.

Buda-Pest Bids Goodbye

The second and last London concert of the Buda-Pest Philharmonic Orchestra under Erno von Dohnanyi drew a crowded audience, attracted by the far-noised success of the initial concert. A fine verve pervaded the Elgar Cogaigue Overture; the Beethoven Eroica Symphony proved less stimulating; but in the two Images by Béla Bartók the orchestra gave of its best. The London Press generally seemed to have forgotten that these two pieces had been given earlier at Queen's Hall—before the war! Certainly they have never been heard as under Dohnanyi. All their vivid exuberance, their rich rhythmic lilt, their vibrant color, found compelling expression. The first, a pastorella, En pleine fleur, charmed by its peculiar delicacy of mood, its implicit apprehension of the genius of place; the second, Danse villageoise, is imbued with the bold rhythmic impulses and has the free sweep of Hungarian folk-art. The work was received with unusual enthusiasm and the concert concluded with an ovation to conductor and orchestra from the crowded hall.

Turina Brings Thrills

It was probably as much the traditional and inherent racial traits of the Tzigane, common to Hungarian music and that of Spain, where the gipsy Flamenco plays so great a part, as it was the common element of contemporary feeling which made the transition from Bartók to Turina easy. The latter, in the program of his works given by the Anglo-Spanish Chamber Music Society, evidenced a kindred rhythmic vitality with Bartók; but he has a distinctive individuality; he is

both personally and racially characteristic. The national note pervades his music, bringing with it the traditional dance-figures and the rich embroidery of the Andalusian song-arabesque. Typical, yet highly original dance-moods dominate the Mallorca Suite for piano, played by the composer himself. They take imaginative turn in at least two numbers, Hallucination and The Rosary in Church, of the San Luqueña Suite for violin and piano, in which the composer was joined by Senor Don Angel Grande, playing with rich tone. They recur in the trio, where the violin and 'cello were played with insight by the Misses Bailey and Phillips, and dominates the prelude, Hymn to Seville. They mould the vocal cadences of the several lovely songs exquisitely rendered by Mme. Regnard. They create in Turina's music a curiously native quality of decorative design, an arabesque imagery where rhythmic figure takes the place of mosaic pattern such as we find in the Alhambra. Without any concession to popular mannerism, one feels that Turina has caught the essence of the moods of his land and people.

Copenhagen Choir

No visitors from abroad have more distinguished themselves than have the Copenhagen Singers, conducted by Johan Knudsen, who is also conductor of the Royal Opera, Copenhagen. An arresting ensemble, their rich body of tone is perfectly disciplined and capable of the subtlest gradations. One heard its fine resonance best in Carl Nielsen's Du danske Mand; but an equal capacity for enchanting sweetness was evident in Modersmalet. Between these came the verve and brilliant vitality of the stimulating Drikkvise. The taste of the choir in its program equalled its expressive powers. It is to be honored for bearing the banner of its native music abroad.

Two-Piano Poem

Tregagle, the Banshee, the Dark Fool and the Cloven-foot Countryman of Aberystwyth all go to prove that the doomful and demoniac mingle with the faery and mystical in Celtic legend. It is usually the latter which dominates the work of Arnold Bax. In last week's new work, The Poisoned Fountain, a poem for piano-duo given its first hearing by Ethel Bartlett and Rae Robertson at Aeolian Hall, he moves from the mystical to the eerie, from the regions of dream to a land of doom. Sombre, yet illumined by a fateful and unearthly light, the new work presents unusual qualities of tone-color and is imaginatively laid out for the instruments. It is full of the florescent decoration typical of Bax; but here his tonal convolutions assume also something of the grotesquery of gargoyles art. The new work, admirably rendered with full recognition of its demoniac verve, was enthusiastically received and had to be repeated in response to the insistent demand. Piquantly posited beside it stood the Brahms Variations on the St-Anthony Chorale of Haydn.

Bournemouth, famous for its municipal lead in music, is about to make a bid for dramatic and operatic prestige along municipal or community lines also. The excellent Bournemouth Amateur Dramatic and Orchestra Club has set afoot a movement to erect a Community Theatre at a cost of £18,000. It is estimated that this outlay would avoid the further payment for the hire of premises, which last season caused the Club to pay £600 for such purpose, —this sum amounting to 5% interest on the larger sum which it is intended to raise.



MR. GATTI CASAZZA, AT HIS STUDY DESK, WONDERING WHO WILL SING THE TITLE ROLE NEXT YEAR AT THE METROPOLITAN, IN STRAUSS' THE EGYPTIAN HELEN

THE OPERA PROSPECTUS

(Continued from page 6)

Pavel Ludikar Frederick Vajda
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MIME AND DANSEUR

Mr. Alexis Kosloff

SOLO DANSEUSES

Miss Rita De Leporte

Miss Lillian Ogden

Miss Jessie Rogge

NEW MUSIC IN PARIS

(Continued from page 7)

ficial "cleverness" that is sapping like a weed at the roots of so much of our modern output.

Mr. Copland's serenade evidently stands on the platform that if you exaggerate some normal enough development, in the way that a toothache exaggerates a human cheek, you have something "new," "clever," and "arty." The score of this piece is all the more astounding inasmuch as it employs quarter tones, indicated (in a note from the composer) by a flat with a line drawn through it, and a sharp similarly disfigured. I was unable to appreciate Mr. Copland's serenade, which uses a foundation of ukelele wails to produce sounds that no self respecting college "frat" would tolerate in a freshman fledgling.

Besides an (unnamed) envoy from the American Embassy, the distinguished members of the audience included Alfred Cortot, M. Mangeot, and Nadia Boulanger.

An amusing incident of the concert was that Mr. Bennett, who accompanied Mme. Croiza in the rendition of his song, Votre Beauté, was forced to improvise the obbligate, because Mrs. Bennett had forgotten to bring along the score!

A Napoleon Symphony

Quinto Maganini, spending a year in France as fellow of the Guggenheim Foundation, is hard at work on a symphony that depicts the life of Napoleon. This award adds another laurel leaf to

the crown that gained in verdure with the Pulitzer Prize adjudged Mr. Maganini last year for his Pastorale, for orchestra and trumpet.

After having devoted some five years to saturating himself in lore and readings concerning Napoleon, Mr. Maganini is living at Fontainebleau, where the surroundings of the great chateau, and the court where the Emperor bade farewell to his Guard, effect a stimulating bond between the composer and his noble subject. Mr. Maganini feels that there is a great field in historic composition.

His symphony, covering the entire life of Napoleon, falls into six episodes, roughly sketched, so far, to express the spirit of Napoleon's youth, his adolescence, the three love episodes of his life, his triumph, his defeat, and his death at Saint Helena. Mr. Maganini wishes to present his material in a series of equal episodes, taking as his model Romain Rolland's treatment of Jean-Christophe. Every good wish and every expression of faith goes to Mr. Maganini, as a serious artist, and an original and worthy composer.

Bennett Writes Opera

Another American composer to be awarded a year in France for creative work by the Guggenheim Foundation, is Robert Russell Bennett, whose symphony received honorable mention in MUSICAL AMERICA'S \$3,000 symphony contest. Mr. Bennett is working on a one-act opera, in Mexican setting, the libretto of which is being furnished by Arthur Train Second, the son of "Mr. Tutt."

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Photo by Alfred's Studio, Los Angeles

CREATEORE,

Bandmaster, by Choice

Tells of Twenty-Five Colorful Years

To MARION FAIRFIELD NICKELL

GIUSEPPE CREATEORE, WHO HAS BEEN A STRIKING FIGURE AMONG BAND LEADERS FOR A QUARTER OF A CENTURY. THIS SUMMER HIS BAND IS PLAYING AT ATLANTIC CITY

ATLANTIC CITY, July 18.—Giuseppe Createore, beloved band leader, calm now, after a tempestuous passage with his musicians in a Verdi program on the Steel Pier where he is filling a seven weeks' engagement, opens his eyes a little wider in surprise.

"Glad to be a band leader? Of course I'm glad. I am not one of those who are never satisfied with what they do. This is the thing I can do. I love to do it; and I never see anything else more appropriate. That's why I'm glad I lead a band.

"Many people—millionaires, sometimes—have said to me, 'Oh, I wish I were not in the factory. I want to lead a band like you.' But me," Createore's face lights up,—"I'm not like that. I'm satisfied. I'm glad I lead a band.

"From eight years on, I study music." He waves his hands impatiently. "In Italy. The trombone, I begin with. At sixteen years, I conduct. In Naples, that is. Now, for twenty-five years, to America I play.

Audiences Improve

"Musical audiences have improved in this country since twenty years ago. This is sure. They enjoy more today. They are more appreciative of what they hear.

"No more I am afraid to put on classical numbers on the program. But twenty-five years ago, there were comparatively few audiences here, who knew enough to enjoy the best. Now this is changed. There are so many orchestras and symphonies in this country. Musical education in America, today, is so improved.

"Band instruments are better, also. And there are many more of them. The saxophone, bassoons, bass clarinets, the sarrusophone. I use this last as a bass fundamental, mixed with the brass bass. The sarrusophone is more delicate—less rough. It adds sweetness to the group. It improves upon the brass.

"Maybe other bands, they use it too," Mr. Createore shrugs,—"but me, I don't know."

"Isn't the harp somewhat unusual for a brass band?" I ask, noting the harp upon the stage.

"I use it for its beauty and for its adaptation to the singer soloist," Mr. Createore quickly responds. "The harp stands alone—just as the singer does. My singers never have to say they force themselves to be heard above my band. I take care of that. With this in mind, I orchestrate.

Arranges Everything

"Every number, in fact, that is played, I instrument myself, and I arrange myself. And then I place my groups accordingly. If the result is good—all right." He smiles.

"Yes, I have two women now with my band which numbers forty-five—my soprano soloist, Miss Pauline Talma, and Miss Marie Roselli, harpist. Some women play as well as men. Certainly they do. That is, on the instruments where less strength is required. Do you remember the flutist we had who was a woman? Women are more conscious of responsibility than men, usually. If you give out parts, the women will go home and study. I had opera for five years, and I know.

"With my men, I work with any

kind of nationality. As guest conductor in various cities, I have led bands of French, English, Canadians, and all Americans. By the second day, it's all right. I have Italians mostly myself. It's easier in speaking." We remember a staccato query . . . a long drawn, sibilant "pianissimo" overheard.

"Always I have the same musicians, except for one or two who may want to go to the Old Country. Miss Talma has been soloist with me for the past five years—and will continue to be so long as the public likes her work.

Always Rehearsing

"Always there is rehearsal. We never stop. Three times a week . . . the entire week before the season starts, morning—afternoon. The music is kept fresh in memory. After playing a piece ten thousand times, that is no sign that it will be well played again. So we rehearse."

Incidental to this remark, the story is told of an amazed pier carpenter who watched the musicians put through their paces, mornings, long afternoons, the week before the opening.

"Good gracious, do you have to work as hard as that to play in a band?" he incredulously asked one man. And when the answer came, he said, "Good night! I'm glad I don't do that," and got away.

"In this quarter of a century in America, I have played in every kind of place," Mr. Createore continues. "Many times in churches. Many times in tents. Many times in little schools. The place doesn't matter when the music is enjoyed.

"Many humorous—many dramatic things have happened to me in this time. He looks whimsically up. "But not worth while to tell. . . . Me . . . I'm very satisfy that I was born.

"Atlantic City is a fine place to play in. The ocean air is good. The atmosphere is artistic. There is a nice hall—a nice stage. No other things to interfere—to distract—as sometimes there are in parks. The people come here to listen to the music.

"I live here, now. This is the third consecutive summer that I have played here recently. I played in Atlantic City twenty-five years ago when I first came to America. So of course,—I like.

The Best Results

"Evening times I get my best results. It's a combination—first, the lights. Then the many people. The artist must have something to work for—to make his work more interesting. But it's not

a matter of the air or atmosphere. In summer time, of course, sometimes it's hot. But I don't think season influences one's performance.

"When I play, I see only the faces of the musicians. I never notice the back curtains, then. Yes, this one is nice," approving the rounded dome of azure sky and fleecy cloud, painted for him on the Atlantic City stage.

"There are lots of new things I'm going to play this summer, new in band music, here. My arrangement for The Damnation of Faust by Berlioz is new. Then there is the big selection from Parsifal, the Marche Slave of Tchaikovsky, Wilson's Southern Rhapsody, the Dinorah overture by Meyerbeer.

"Audiences can only enjoy if they can understand—if they can use their imaginations creatively while listening. Some think they enjoy jazz. They go to hear it in the cafés. Jazz is full of noise and barbarism. They say, 'We want to laugh.' Jazz gets them half drunk—but they don't really laugh, even then. They only half relax. Then they go home stupefied—more tired than before.

Remembering the Beautiful

"Instead if they hear a good piece of music that goes in with the brain, the whole heart will respond. Then they go home to remember the beautiful—the sweet."

(And this is what Giuseppe Createore's audiences do.)

Viewed from the audience floor, Createore at first seems short. He looks, waiting to begin, like some good little boy, with dark, soft, bobbed hair. Then he takes his stance—grows electric—lifts his baton—is tall. Alternately, he exhorts, implores, incites, commands his musicians. He rushes toward them—crouches—creeps up—waves dramatically—is majestic. He conducts without a score. And they play, that band of forty-five. How they play!

SCHENECTADY CONCERT

SCHENECTADY, N. Y., July 17.—The State Armory was the scene of a concert given on the occasion of the tenth Sängerbund of the Central New York Sängerbund, held at the end of last month. Joseph Krejci led the orchestra in the Oberon overture. The choir, conducted by Frank H. Kinum, sang numbers by Podertsky, Engelskirchen, Nohren, Mendelssohn, Neuert, Curti, Michel and Andrews, in English and German. Marie Tiffany, soprano, offered several solos, and selections for the harp by Salzedo, Debussy and other composers were played by Marie Miller.

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Surveying Foreign Magazines

Inca Music and the Real Boris

By BARTHOLD FLES

The following books have been received and will be reviewed in early issues:

From the Oxford University Press, by Percy Scholes; Listener's Guide to Music, Listener's History of Music, Everybody's Guide to Radio Music, Appreciation of Music and Duo-Art, Beginner's Guide to Harmony, Second Book of Gramophone Records, and The Complete Book of the Great Musicians. The Oxford Press also puts out a number of volumes in The Musical Pilgrim series, edited by Arthur Somervell; Notes on the Church Cantatas of Bach, and Enid Grundy's The Happy Pianist.

Boni & Liveright The Songs of Paul Dresser, edited and with a preface by his brother, Theodore Dreiser.

W. J. Turner's Beethoven is brought out by Doran.

Alfred A. Knopf publishes The Correspondence between Richard Strauss and Hugo von Hofmannsthal, edited by Dr. Franz Strauss, the composer's son. The same publisher has another volume on Beethoven, by J. W. N. Sullivan.

What the Magazines Say

The Musical Standard, London, comments editorially on June 30 on the fact that eighty-two societies took part in a national competition in operatic art organized by the National Operatic and Dramatic Society, and finds that the standard has improved considerably. An article in the Welsh Musical Magazine, by E. Hurren Harding, on Savagery in Art, particularly attacking American productions, is criticized by the editorial writer. Our friend the Drama, a feature by A. John Dannhorn, and the usual correspondence from cities in Great Britain and on the continent, are supplemented by an interesting appreciation of the music of the Incas by Kathleen Schlesinger, of Liverpool University. In variance with the conclusion of R. and M. d'Harcourt, that the Inca scale was pentatonic, Miss Schlesinger finds that "the ancient traditional scale of these 'Children of the Sun' was identical with that of Ancient Greece, which, according to Nicomachus, was identified with the sun, having its keynote on the fourth degree of the scale, like the sun in the centre of the planets."

A discussion of modern Italian instrumental music by Dr. Rudolf Felber, in the Signale, begins: As in Germany before all the folk song; in Bohemian countries, violin playing; and in Russia, the dance; so in Italy the art song is at home." And so Italy became the birthplace of bel canto. The influence of Wagner on Verdi, and of Strauss on Puccini, forced higher flights, as expressed in Aida and Turandot. The German element in modern Italian works, in which most composers try in vain to suppress their native sense of the plastic mold both in structure and in melody is taken up by Dr. Felber, who speaks of the truly Italian and deeply rooted sensuousness, the joy of gay-colored hues. Alfredo Casella is mentioned as the leader of the young movement. Among others, Vittorio Rieti is a humorist of the youngest school. Absolute music being foreign to the Italian temperament, the influence of German, French and Russian elements is accounted for by the comparatively short time in which the new musical trend has been followed, making it impossible for a homogeneous style to have been formed. The same thing applies to America, the author might have added, had he been concerned with this country.

The premiere of Wolf-Ferrari's Curious Women, at the Berlin Stadtoper is reviewed by Walther Hirschberg, who stresses the fact that this opera is mainly imitative in character and exceedingly amusing.

About the Real Boris

Le Ménestrel, June 29, carries an article by Gustave Samazeuilh entitled The Real Boris Godounoff, which opera he calls a work of genius, one of the most moving and personal lyrical dramas ever given to us. By his national and popular characteristics, says Samazeuilh, by his dramatic expression Moussorgsky has elevated and transfigured historical opera, which, until then, was all too often conventional. Paul Lamm edited the original edition of Boris, for the Oxford University Press, and even if Rimsky's orchestration at times seems more brilliant than Moussorgsky's, the facts are brought out that the "real" Boris is much more genuine, that two essential episodes, deleted by the composer's musical ex-

ecutor, are printed in this version, and, that the people, instead of the Czar, became the heroes around whom the drama revolves.

The Seven Seas, the North German Lloyd monthly, for July, contains an interesting article by C. Hooper Trask, entitled The Berlin Opera Awakes, dealing with the reopening of the Staatsoper, when Zauberflöte was produced under the bâton of Erich Kleiber. Pierre Loving contributes some Notes From That Dear Paris.

In La Revista

Giovanni Tebaldini contributes an article on Polyphony and Monotone to the May issue of La Revista, Buenos Aires. Alfred Einstein writes on Music of the Ethereal Waves; Jean Chantaveine on Paul Dukas. Raffaele de Renzis tells about a precursor of Bach, Francisco Antonio Bonporti. Progressive and Constant Development of Musical Art is the subject of an article by L. V. Ochea. Artura Lancelletti devotes twelve pages to The Vicissitudes of Verdi's Operas. The late Maurice Halperspon wrote the last New York correspondence for this issue.

The Season in Paris

Roland-Manuel gives the first installment of a survey of the past season in Paris. Cortot, "le chef de notre école moderne," as pianist, as conductor and as member of the admirable tri Cortot-Thibaud-Casals, is discussed by Marc Pincherle, who stresses the fact that although essentially lyrical, and as such among the foremost exponents of Schumann and Chopin, Cortot never sacrifices the poetical sense of the composition to the severity of the exposé. The praise of Francis Plante, pianist, who was an intimate friend of Liszt, Rossini, Saint-Saëns, and who gave two recitals on his eighty-third public anniversary, being over ninety years of age, is sung by Irving Schwerke. Two unpublished Chopin letters, part of the Exposition of Musical Rarities held by this magazines, are printed.

CHICAGO SUMMER CONCERTS

CHICAGO, July 10.—The American Conservatory of Music announces a continuation of its summer Wednesday afternoon concerts in Kimball Hall, as follows: July 25, students of the public school music department, O. E. Robinson, director, assisted by Harriet Hebert, contralto; Aug. 1, violin recital by Jacques Gordon, concertmaster of the Chicago Symphony Orchestra. During the last week of summer school, Oscar Saenger's opera class will present scenes from operas in a public rehearsal.



JULIETA MURO DE LACARTE, SOPRANO

LATIN AMERICAN SINGS HERE

Senora de Lacarte is a native of Uruguay and is well known on the concert stage in the musical centers of Latin America. She recently arrived in the United States and sang a group of Uruguayan and Argentine songs in the forty-first program of Latin American music on June 30.

FINDS ANCIENT MUSIC

Army Band Delves into Latin American Sources

The United States Army Band, in searching for new, hitherto unheard music which should be typical of Latin America and the indigenous peoples of the Americas, has discovered more than 400 works by Latin American composers. Some of these are transcriptions of music in use by the ancient inhabitants, music which has been passed down from lip to lip from ancient times and which is startlingly original.

Captain William J. Stannard, leader of the Army Band, has been in touch with outstanding South American conductors. He arranged to borrow the music and for the most part had to copy by hand the original manuscripts loaned him. Senor Don Alejandro Padilla y Bell, Ambassador of Spain, said to the Band, when it complimented him recently with a typical Spanish serenade before his home in Washington, "As Columbus discovered the New World, you have discovered and made available this really wonderful and impressive music."

This music is the basis for thirty complete programs which the United States Army Band will use during its next tour of the United States and its trip through Spain the following spring.

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Play Music of Latin America

Concert in Washington Is Impressive

WASHINGTON, July 17.—The Pan American Union, under the direction of the counselor, Franklin Adams, gave one of the finest Latin-American concerts ever heard in the Capital on the evening of June 30. This was the forty-first event of its kind. The Esplanade, overlooking the Aztec Gardens, was especially lighted for the occasion, and the flags of Latin American countries were draped at the windows of the adjoining home of the Union's director.

The program was given by the United States Army Band, Capt. C. D. Alway commanding, with Capt. William J. Stannard as conductor and Thomas F. Darcy as second leader. On the schedule was a march by Galeano, of Honduras; an overture by Galimany, of Panama; selection from The Gems of Paraguay, an Elegie, Lament and Glorification, by Valle-Riestra, Peru; a waltz intermezzo, Leda, the work of Fonesca, Costa Rica; a suite entitled Remembrances of New York by Enrico Soro, Chile; a fantasy, Heartbeats of my Country, by Reinso, Cuba; a bolero, Lejanito, from the pen of Bus Tamante, Ecuador, and a march, Aguascalientes, by Villapando of Mexico.

Accomplished Soloists

The accomplished soloists were Julieta Muro, de Lacarte, soprano of Uruguay, assisted by Senora Maria Castaneda de Avila, accompanist, from Cuba, and Alfonso Zelaya, pianist of Nicaragua.

Senora Lacarte sang Uruguayan and Argentinian songs by Eduardo Fabini, and numbers by Tomas Mujica, L. Cluseau Mortet, Cesar Stiatessi and Carlos Lopez Buchardo. Senor Zelaya, the son of a former president of Nicaragua, played his own compositions: A Tropical Night, A Spanish Paraphrase, and Tango on the Esplanade, written especially for this concert, and a Spanish rhapsody.

The program was broadcast over NAA, and Dr. Leo S. Rowe, director general of the Pan American Union, extended greetings to the hundreds who were able to attend.

DOROTHY DEMUTH WATSON.

CHICAGO, June 27.—A demonstration of the A.B.C. of Rhythmic Training was given by the author, Elizabeth Waterman, and a class of children at the Illinois Woman's Athletic Club on June 9. The event was presented under the auspices of the Clayton F. Summy Co. The program gave convincing demonstration of Miss Waterman's organized plan of rhythmic instruction for children, which aims to cultivate through ear perceptions an aesthetic responsiveness to pitch, tonal intensities and phrasings, with especial attention to rhythmic groupings. It is a scheme of rhythmic education that is well conceived and thoughtfully presented. Particularly worthy of commendation is the feeling of freedom and natural joyousness that this training evidently inculcates in the pupil.

Contemporary Music and Bathtubs, Whitmer Defends Both

By WM. E. BENSWANGER

PITTSBURGH, July 17.—"Bach had neither a bathtub nor a good church choir, but the world is at his feet. Several years ago I offered Dramamont-on-the-Hudson in an off-season to a young composer, and the first question he asked was whether it had a bath! Well, it has; but that young man had lost the point of a vivid inner life."

It was thus that T. Carl Whitmer answered my question as to what young composers needed in addition to the usual technical training.

"What every young writer needs now is a knowledge of how properly to use his emotional life, how to forget the complexities of modern living, and an acknowledgement that comforts have nothing to do with living," he said.

The Life of Modernism

We were discussing modern music, and I had enquired if Mr. Whitmer thought modern music would live.

"Surely! And in about the same proportion that has survived from the classical period," he responded. We lose sight of the huge amount of 'classical' music that wasn't 'classical' and so perished. Even music such as Hummel's, given authoritative interpretations and good hearings during his life, has gone the way of all flesh. This, to say nothing of reams of it that is not so good and some works that are not so dry, for that matter. A young fellow asked me your question the other day and I said: 'Surely most of this modern music will live, but you will not. So you had better become acquainted with it.'

As a composer and an apostle of modernism, Mr. Whitmer is a militant defender of liberalism in every direction, demanding freedom of thought and action. His interests are not confined to music, but extend to all forms of art. An able pianist, he is also organist of the Sixth Presbyterian Church in this city, and not the least of his accomplishments is a terse expression of ideas.

Not Grasped Yet

Interrogated as to his opinion whether modern music was really ugly, or only seemed so because it was uncomprehended, Mr. Whitmer answered: "Most of it is simply ungrasped. Any new music seems to have an un-radiating surface and so means little at first. Or it is so involved that it is clumsy. The boundaries of beauty are being extended by the infinite number of experiments, and until we can hear further into the spirit of things, they sound like an unknown savage tongue—rasping. Many persons say that the modern music is formless. I would say that most such talkers do not understand the function of form. The best modern music has just as good form as the best old music. But, it is a form entirely 'unpredestined.' Our modern



T. CARL WHITMER, APOSTLE OF MODERNISM

form is generated by the idea, each idea generating a somewhat different structure. However, most of the forms not understood are obscured by some surface peculiarity, such as dissonant harmony."

"Much of the old music had a linear polyphony, while our polyphony runs in separated synchronizing masses. The great variety of sixteenth century cadences is more akin to our freedom than were the everlasting authentic and plagal endings and leading tone resolutions of the eighteenth and nineteenth centuries.

Aridity Without Acidity

"A clever man from Philadelphia asked me lately: 'How do you get aridity without acidity?' The distinction is very decided. He could understand acidulous dissonances, but not the arid stretches; arid in the sense of being squeezed of emotion. I think it was Paul Rosenberg who once wrote that, to him, much of Schönberg's music seemed as if a giant hand had squeezed out all the juice and left something akin to the quality of embalmed flesh: dry, but enduring. Cerebral inventions nearly always produce aridity, while emotional experiments get either acidity or 'eloquent detourism.'

"You see, just as we have synthetic foods, very synthetic drinks and house-keeping, so we have synthetic music."

"What are the chief characteristics or 'symptoms' of modern music?" I asked.

"The disregard of all conventions," Mr. Whitmer replied. "The piling up of effects, an effort to discover newness, a striving for many effects, principally harmonic and rhythmic, absence of order, absence of emotional content, much ugliness, various manifestations of energy, but, on the other hand, great freedom from restraint and mawkishness, absolute freedom from all precedent, whether good or bad, and the knowledge that the present is building for the future which will improve upon our output as the nineteenth century improved upon the products of the sixteenth, seventeenth and eighteenth centuries."

New Teacher for Palo Alto School

Portland Musician To Teach in California

PORTLAND, ME., July 17.—Fred Lincoln Hill has accepted a position as music instructor in Castilleja School for Girls, Palo Alto, Cal., which has an enrollment of 500 students, and will take up his new duties in the autumn. Dr. Latham True, a former Portland musician, is director of the music department.

Mr. Hill was born in Norwich, Conn. He studied piano with Ethel Usher, and piano, organ and composition under Dr. True. He was also a student for two years at Syracuse, N. Y., and took a three years' course at Toronto University. He came to Portland in 1902, and since 1910 has devoted much of his time to church work, being associated with Chestnut Street Methodist Episcopal Church, Williston, Woodfords Congregational, Immanuel Baptist and other congregations. He taught privately for several years, and is completing his seventh year as head of the piano department in Thompson's School of Music, in the old Y. M. C. A. building.

Mr. Hill is the official accompanist of the Portland Men's Singing Club, and has been pianist of the Kiwanis Club since 1917. He is a member of the Kotzschmar Club, the Portland Branch of the American Guild of Organists and Royal Arcanum, and is organist at Masonic Temple, M. H. C.

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SELECTED BROADCASTS

REVIEWED BY DAVID SANDOW



AFTER using the radio for two consecutive years as an aid in the education of grade and high school pupils in Connecticut, the Connecticut State Board of Education now hopes to gain from students an expression regarding the effectiveness of broadcasting as an educational adjunct. The course of instruction given this school year over station WTIC, Hartford, Conn., consisted of three talks, each twenty minutes long, made biweekly, on Friday afternoons. The subjects pertained to children's books, nature study, and geography. The year before the general theme was music appreciation, and was similar in nature to the course Walter Damrosch contemplates for this coming school year.

N. Searle Light, director of the Division of Rural Education in Connecticut, in the closing broadcast on June 1, asked the pupils to write the state board of education, giving their opinion on the advisability of continuing the broadcasting course.

The pupils were told to consult their teachers before writing the state board, and they were asked to list the subjects they like and the ones in which they were not interested as far as their presentation over the air is concerned. The Connecticut board will soon have a cross section of opinion from several thousand pupils which will be a guide to future radio programs.

Broadcasts Up In the Air

The element of conjecture markedly must affect the radio performer. An artist performing in a concert hall before a visible audience is certain of several things about which a broadcaster must necessarily remain in the dark. He knows that his audience consists of so many hearers, can judge somewhat how his efforts are being received and has first hand knowledge of the number who may walk out before his recital has come to a conclusion. Not so with the microphone artist. Conjecture as to the size of his audience, conjecture as to whether unkind listeners are tuning to more desirable broadcasts (horrible thought) and even conjecture as to whether or not he is on the air, torture his mind.

The last condition is one which often occurs in the best regulated studios. Temporary transmitter trouble may cut off a program abruptly and the artist, blissfully unaware that his efforts are not being received, goes right on with his performance. Such an unfortunate condition was the fate of Eugenio di

Pirani, pianist and composer, while engaged in broadcasting his suite Heidelberg over WNYC not so long ago. The announcer had no sooner finished his introductory remarks and the opening bars of the suite been sounded when Mr. Neuman, musical director of the station, informed Mr. Pirani that the station's rheostat had suddenly ceased functioning. Thus Mr. Pirani's suite was literally left in the air, with no assurance that broadcasting could be resumed that evening. Which was most distressing to all concerned, especially to the composer who regretted the disappointment caused his friends. Occurrences of this nature are of negligible proportions when the total amount of successful broadcasts are taken into consideration. And they are of no more frequent occurrence than the sudden failure of a singer's larynx or the snapping of a violin string. Mr. Pirani and the station impresarios still harbor hostile feeling against the recalcitrant rheostat of WNYC, however.

Ifor Thomas, Josef Pasternack. (Franklin Airman Hour, NBC System, July 9.) The newest of the NBC commercial feature is evidently in excellent musical hands. Josef Pasternack, former Metropolitan Opera conductor and musical director of a prominent recording company is helmsman of the Franklin Salon Orchestra, which will form the nucleus of the new feature's presentations. If the deportment of the orchestra at its initial appearance may be taken as a criterion, this hour should be one which music lovers will enjoy.

Ifor Thomas, Welsh tenor, was guest artist for this concert. To quote the broadcast's prospectus, Mr. Thomas "is a young singer . . . for whom critics claim the crown of the late Evan Williams." Be that as it may, the tenor proved an artist to be reckoned with.

Aside from his opening number, in which unsteadiness and cloudy tone bespoke microphone fright, Mr. Thomas sang authoritatively and with skill. His voice is full bodied and of a virile quality. Most admirable was the restraint with which he portrayed his numbers. Included in his list was the arioso Vesti la giubba from Leoncavallo's Pagliacci. Mr. Thomas's interpretation of this grand old war horse gave evidence that exaggerated histrionics are not essential to portray effectively tragedy through song. Other contributions by this artist were My Lovely Cecilia, Shakespeare's Sign No More, set to music by W. A. Aikin, and a brace of traditional Welsh songs in native tongue.

The arrangement of the program was open to question, as it ended on an unfinished note with Mr. Thomas's last song.

Rhoda Mintz Artists' Recital. (WGBS July 9). The midsummer recital of artists under the wing of Mme. Mintz gave rise to various impressions. Chief among them was that it is hazardous to present student artists until their art has become fairly well grounded. Premature appearances may react unfavorably against embry-



IFOR THOMAS, WELSH TENOR

onic musicians.

However, there were several singers who gave pleasure. Lillian Slosbach, a coloratura soprano with a voice of clarity and exceptional range sang Il Bacio very well indeed. Slightly less meritorious were the efforts of Milton Yokeman. The "silver voiced tenor" would have merited a gold star had he but dispensed with the unnecessary roulades and grace notes with which he embellished (?) certain of his contributions, notably the ballad Sunrise and You. What constitutes a silver voice is unknown to this reviewer, but this voice had color and not a little of that quality designated as sweetness.

Simeon Sabro, baritone, and Alice Strong, dramatic soprano, showed promising voices and careful training but are as yet not far enough advanced artistically, to do themselves full justice.

Morley Singers, John Mundy, cellist. (NBC System, July 13). If this account waxes rhapsodic, it is justifiable. The broadcast warrants it. Not in a long time has a program aroused as much enthusiasm about this loudspeaker as did the one which presented the Morley Singers. Here was most refreshing radio fare. There is no dearth of excellent vocal and instrumental artists performing before the microphone, but choral ensembles that can sing a cappella with perfection are rare indeed, both on and off the air.

The Morley Singers were superb. All the attributes of part singing were at their command—nuance, diction, phrasing, accurate intonation. To this must be added mention of the wealth of rich tone employed.

The program included Oh, Mistress Mine Where are You Roaming, text by Shakespeare and music by Morley—from whom the Singers take their name), Gently Johnny, My Jingalow, and Austin's arrangement of Drink To Me Only with Thine Eyes. It were superfluous to single out any one number for special comment. The arrangement of Ben Jonson's old favorite was however not of the happiest sort.

The Morley Singers include Nyra Dorrance, Clyde Hine, Mary Allen,

Fred Vettel and Robert Hamilton. They are directed by John Mundy who played cello interludes. Mr. Mundy evoked from his instrument a tone of purity and sonority, but intruded false intonation into an otherwise admirable execution of the Chopin nocturne.

Godfrey Ludlow, (NBC System July 13). For long a member of the NBC artist staff, Mr. Ludlow, Australian violinist, is among the busiest of that estimable roster of musicians. His regular appearances before its microphone have made his name and his work familiar to patrons of the company's stations. To many of them the name stands for beguiling music enjoyment.

The adjective beguiling is employed because, in the opinion of the listener, Mr. Ludlow's chief appeal to his devotees lies in the fact that he is what might be termed a musical spellbinder. Although technically and musically equipped to do full justice to most numbers of the violinist's repertoire, his forte is the sentimental and moody presentation of slow paced numbers. With this method he succeeds in weaving about such works an air of "sweet melancholy" which has been known to provoke deep sighs and a rather soothing sadness.

Those who heard his delineation of Chopin's nocturno and the portion of the adagio by Vivaldi will readily understand the foregoing. More musically were the performances accorded the Bach gavotte and Le Clair's Le Tambourin in which his agile fingers had fullscope. Lolita Cabrera Gainsborg, virtuoso pianist of the NBC entourage furnished capable and sympathetic accompaniments.

La France Orchestra, Theodore Webb, soloist, (NBC System July 13). Radio subsidy being the naive thing it is, it should not surprise listeners that aids to laundering are also responsible for the presentation of good music. Through his orchestra the sponsor of this feature seeks to interest you in commodities which are calculated to make a necessary domestic rite easier and lighter. It was but natural then that the air of cleanliness and neatness which is the motif of these presentations should have a salubrious effect on the technical displays of the program's protagonists.

The La France musicians are immaculate executors of music. There is a clean cut professional competence to their performances. An unobtrusive, yet pleasant feature, the La France hour can be depended upon.

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Chicago Sells Tickets on Installment Plan

CHICAGO, June 27.—One dollar down and \$1 a week is the novel plan being introduced this summer by the Chicago Civic Opera Company for the sale of its less expensive subscription tickets. This innovation of purchasing grand opera seats on the installment plan has been devised to meet the ever increasing demand for tickets on a convenient deferred payment basis, it is announced.

Hereafter the less expensive seats for the seven subscription series will be offered for a small cash payment and ten weekly installments to take care of the balance. Subscriptions for twelve performances, costing \$11, \$16.50, \$22 and \$27.50 will be included.

The more expensive seats, subscriptions for which cost \$33, \$44 and \$65 will be sold under the usual plan of 20 per cent with order, and the balance on or before Sept. 15.

For Twelve Performances

The \$11 subscription, which purchases a seat for twelve performances at \$1, (a saving of 9.1 per cent over box office prices), can be had for an subscription (\$1.50 for a seat for twelve initial payment of \$1 and ten weekly payments of \$1 each. For the \$16.50 performances), the initial payment is \$1.50, the balance being divided over ten weekly payments of \$1.50. The \$22 subscription (\$2 for a seat for twelve performances), is sold for an initial payment of \$2 and ten weekly payments of \$2.50; and the \$27.50 subscription (a seat at \$2.50 for twelve performances) for an initial payment of \$2.50 and ten weekly installments of \$2.50.

Purchasers preferring to pay 20 per cent with the order and the balance on or before Sept. 15 on the less expensive seats may do so.

In addition to a saving of 9.1 per cent on the cost of the seats over box office prices, the subscriber owns his own seat for one performance every week during the season. Another feature of this year's subscription sale lies in the fact that first choice for seats in the new opera house next season will be given to this season's subscribers.

Casts in Rotation

The announcement continues:

"The repertoire and casts for the various performances are arranged to give subscribers for every one of the subscription series an opportunity to enjoy all the novelties and revivals of the season, and to provide them with a rotation of artists in order that they may hear all the outstanding stars of the company.

"Moreover, a subscription insures the opera lover against the sold-out sign at the box office. Every seat on the lower floor already is sold for the Saturday matinees and there remain only a few \$4 seats in the balcony for this period. The \$3 seats are all sold and immediate action is necessary to insure ownership of a less expensive seat. The demand for Monday, Tuesday, Wednesday and Thursday night series is unprecedented, and this year the Saturday night and Sunday matinee performances are being sold on a subscription basis.

THE TURN OF THE DIAL

Bizet's *Jeux d'Enfants* Suite, two movements from Rimsky-Korsakoff's *Scheherazade* suite, the *Romanza* from Schumann's fourth symphony and the overture to Smetana's *The Bartered Bride* in program by United Symphony Orchestra, Howard Barlow, conductor. Symphonic Hour, WOR and Columbia chain, Sunday July 22 at 3 p.m.

Works by Bach, LaForge, Tchaikovsky, Beethoven and Rachmaninoff in Cathedral Hour, WOR and Columbia chain, Sunday, July 22 at 4 p.m.

Debussy's *Quartet in G*, First Movement from Brahms' *Quintet and Songs* by Franz Schubert and Brahms in Chamber Music program by National String Quartet, Earl Bethmann, baritone, soloist, NBC System, Sunday, July 22 at 1 p.m.

Genia Zielinska, soprano and Winifred Young Cornish, pianist in joint recital. Chopin's *Mazurka in E Major*, the *Scherzo in C Sharp Minor* and songs of Novello, Parker and Benedict. NBC System, Sunday, July 22 at 4 p.m.

Strauss's *Southern Roses Waltz*, the overture to *Fingal's Cave* and *Celebrated Canzonetta*, both by Mendelssohn and Haydn's *Gypsy Rondo* will be played by the National String Orchestra. Earl Little, bass, guest artist. NBC System, Sunday July 22 at 4.30 p.m.

Scandinavian program by Lolita Cabrera Gainsborg, pianist, will include Grieg's *Sonata in E Minor*, Sinding's *Marche Grotesque* and Sibelius' *Romance*. NBC System, Sunday July 22 at 6.30 p.m.

Allen McQuhae and William Simmons in *Atwater Kent Hour*, NBC System Sunday July 22 at 9.15 p.m.

Suzanne Keener, formerly of Metropolitan Opera Co., soloist in National Broadcasting and Concert Bureau *Musical*. Also Mathilde Harding, pianist and James Haupt, tenor. Sunday July 22 at 10.15 p.m.

Dorothea Ortmann, 16 year old pianist-composer, soloist with WBAL String Quartet. WBAL, Monday, July 23 at 8.30 p.m. Eastern Standard Time.

Verdi's *Il Trovatore* in English, condensed version, by United Opera Co. WOR and Columbia chain, Monday, July 23 at 9 p.m.

Beethoven program in *Works of Great Composers* period includes *Leonore Overture No. 3*, piano concerto in C minor, the *Andante* from the Fifth Symphony, the third and fourth movements of the First Symphony and two groups of songs. Soloists, Genia Fanarova, mezzo-soprano, Irving Jackson, baritone, and Mme. Gainsborg, pianist. Cesare Sodero, conductor. NBC System. Monday, July 23 at 10 p.m.

MORE TEACHERS JOIN CLEVELAND INSTITUTE

CLEVELAND, July 17.—Mrs. Franklyn B. Sanders, director of the Cleveland Institute of Music, announces several additions to the faculty for the coming year. Beryl Rubinstein will again head the piano department and new appointments to his staff are Theresa Hunter, Jean Martin, Bertha Giles, and Ann McDougle.

Mary Jordan, contralto, guest artist in Seiberling Singers program, NBC System, Tuesday, July 24 at 8.30 p.m.

Beethoven's *King Stephen Overture* and selections from *Faust*, *Das Rheingold*, *Prince Igor*, *Lakme*, *Magic Flute* and *Mephistopheles* in operatic program by the Continentals. NBC System, Tuesday, July 24 at 10.20 p.m.

Samuel Morgenstern, pianist, in recital. NBC System, July 25 at 7.45 p.m.

Gilbert and Sullivan's *Iolanthe* in radio version by National Light Opera Co., Cesare Sodero, conductor. NBC System, Wednesday July 25 at 10.30 p.m.

Forest Murmurs from Wagner's *Siegfried*, the *Pastorale* from Bizet's *L'Arlesienne* Suite and Grainger's *Mock Morris* in Forest and Meadow period. Orchestra and Elsie Thiede, Elizabeth Lennox, Charles Harrison and Frank Croxton, soloists, WOR and Columbia chain, Wednesday July 25 at 9 p.m.

Pirates of Penzance by Gilbert and Sullivan in abridged form. Kolster Radio Hour. WOR and Columbia chain, Wednesday, July 25 at 10 p.m.

The *Prelude to Act III*, of Wagner's *Lohengrin*, Massenet's *Scenes Pittoresques* and selection from Verdi's *Aida* in Maxwell House Hour. NBC System, Thursday July 26 at 9.30 p.m.

Morley Singers will sing old and new English music and John Mundy will be heard in cello solos over NBC System, Friday July 27 at 7.30 p.m.

Old Scottish Music and two movements from the F Major Quartet, Op. 18, No. 1 of Beethoven will be included in program by Lenox String Quartet in Chamber Music period. Paula Heminghaus, contralto, will sing songs by Brahms, Rachmaninoff and Gretchaninoff. NBC System Friday, July 27 at 10 p.m.

Works by Cyril Scott, Tchaikovsky, Grieg, Debussy and Crist in "modern musical writers" program by United Concert Orchestra, WOR and Columbia chain, Friday, July 27 at 10.30 p.m.

Works by Cyril Scott, Tchaikovsky, Grieg, Debussy and Crist in "modern musical writers" program by United Concert Orchestra, WOR and Columbia chain Friday, July 27 at 10.30 p.m.

Schubert's B Minor symphony, Elgar's *Pomp and Circumstance March*, Tchaikovsky's *Nutcracker* suite and the overture to Rossini's *William Tell* in New York Philharmonic-Symphony Orchestra Stadium Concert. NBC System, Saturday July 28 at 8.30 p.m.

Schubert's *Marche Militaire*, Haydn's *Surprise Symphony*, Bach's *Romance* and selection from Wagner's *Tannhauser* in Slumber Music period. NBC System, Saturday, July 28 at 11 p.m.

Andre de Ribapierre will direct the strings department and conduct the three school orchestras. Raymond Pittinger has been appointed instructor in that department, to assume duties when the school opens for the fall term Sept. 19.

Henry F. Anderson has been engaged to teach organ.

As already announced, Herbert Ellwell will joint the faculty in the fall as teacher of theory.

The remainder of the teaching staff will remain the same as last year, with Marcel Salzinger, baritone, as head of the voice department; Carlton Cooley, viola; Victor De Gomez, cello; Russell V. Morgan, public school music; Marie Martin, elementary theory for children.

BANGOR, ME., July 18.—The United States Marine Band will appear in the Auditorium on Oct. 19 under the auspices of the Kiwanis Club, of which Elmer E. McFarland is president.

Are Booked by Chicago Opera

Engagements for Next Season Announced

CHICAGO, July 17.—The names of twenty-six leading artists are included in the list of engagements for the 1928-29 season of the Chicago Civic Opera Company presented by the president and the board of trustees to guarantors. The report, signed by Samuel Insull, president, announces the following bookings:

Sopranos: Marion Claire, Toti Dal Monte, Mary Garden, Edith Mason, Claudia Muzio, Alice Mock, Rosa Raisa.

Contraltos: Marie Claessens, Maria Olszewska, Irene Pavloska, Cyrena Van Gordon.

Tenors: Antonio Cortis, Charles Hackett, Forrest Lamont, Rene Maisson, Charles Marshall, Tito Schipa.

Baritones: Richard Bonelli, Cesare Formichi, Giacomo Rimini, Vanni-Marcoux.

Basses: Chase Baromeo, Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari, Vittorio Trevisan.

Giorgio Polacco will continue as musical director and principal conductor. Associated with him will be Roberto Moranzoni and Henry Weber. The ballet will again be headed by Vechslav Swoboda and Maria Yurieva.

The New Artists

The new artists are: Marion Claire, who has achieved considerable success in Europe; Alice Mock, coloratura, a California girl who will make her first appearance in the United States, and Maria Olszewska, prima donna contralto of the Vienna State Opera.

The rôles of Desdemona in *Otello* and Sophie in *Der Rosenkavalier*, are among those Miss Claire has sung with the Berlin State Opera, where she will continue to appear when not on duty with the Chicago Company during its home season and on tour. Miss Claire is the daughter of Horace Wright Cook, Chicago attorney.

Miss Mock has been singing with success in France, Italy and Switzerland.

The season will open on Wednesday evening, Oct. 31; and if the new building of the 20 Wacker Drive Building Corporation progresses satisfactorily, the closing performance on Jan. 26, 1929, will be the last given in the old Auditorium.

AMERICAN CONSERVATORY PUPILS GIVE CONCERT

CHICAGO, July 17.—Pupils of the American Conservatory who are members of Adolf Weidig's composition class presented a program of original compositions in Kimball Hall. The list included solo and ensemble numbers.

The Levy Club gave a banquet for Mr. and Mrs. Levy in the east room of La Salle Hotel, Saturday evening, June 16. Elizabeth Willits was toastmistress, and responses were made by Mr. Levy, Ada Hondrick, Hazel Johnson, and Irving Levine. Among the guests of honor were: Florence French, editor of *The Musical Leader*; Mr. Bromley, of *Musical News*, and Mr. White of the *Musical Courier*.

Five winners in the finals of the Chicago Children's Piano Playing Tournament are students of the American Conservatory. They are: Natalie Rudeis and Ruth Munday, pupils of Ethel Lyon; Beatrice Epstein, who studies with Henry Levy; Ethel Munday, a pupil of Louise Robyn, and Pierson Thal, taught by Silvio Scionti.

PITTSBURGH, July 18.—T. Carl Whitmer is spending the summer at his estate at Dramamont-on-the-Hudson, near Tarrytown, N. Y.

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Conservatory Gives Degrees

New England Graduation Exercises Held

Boston, July 18.—The annual graduation exercises of the New England Conservatory of Music were held Thursday afternoon, June 26, in Jordan Hall, when diplomas were given to ninety-three candidates. A feature of the day was the awarding of eight degrees of bachelor of music in accordance with the authority recently granted by the Massachusetts Legislature.

Guests, including George W. Brown, president of the conservatory trustees, and members of the faculty, heard a concert that preceded the awards. The concert was followed by an address by Lieutenant-Governor Allen, representing Governor Fuller, a trustee, who was unable to attend because of illness.

The successful candidates in the collegiate course for the degree of bachelor of music, were: George Habberstad, Margaret Littell, Clare L. Little, Florence Owen, with honors; Rossanna McGinnis, with highest honors; and Harold Schwab. Those who received degrees in bachelor of school music were Marion W. Bartlett and May C. Leach.

When It Began

Lieutenant-Governor Allen spoke of the beginning of the conservatory, which was started by an act of the Legislature nearly sixty years ago.

The major conservatory scholarships for the school year of 1928-29 were announced as follows: Baermann, to Bertha Schaber and Ann Lee Cooley; Walter H. Langshaw, to Doris Cowan and Lida Crawford; Brown, to Beatrice C. Perron and Naomi Trombley; Converse, to Myrtle P. Conoley, Dorothy Eastman, George Humphrey, Faith Donovan; Evans, to Henry Clay, Amelia Lavino, Margery Neilson, Laura Shields, Maurice Palmer, Marion Warfield, Mae Taylor, Olive Wilbur, Pierino di Blasio and Alexander Mark; Sampson, to Stella Corse.

George W. Chadwick, director, conferred degrees in the collegiate course and presented diplomas in the conservatory course.

Alumni Elections

A well attended annual meeting of the Alumni Association of the New England Conservatory was held in the Copley-Plaza on Monday evening, June 25. Following the election of officers a banquet was held; a non-musical entertainment was given through the offices of the president of the association, and dancing concluded the festivities.

The officers of this association for the forthcoming year will be: President, Charles Dennée, '83; first vice-president, William Burbank, '16; second vice-president, Eleanor Knight, '25; treasurer, Alfred De Voto, '98; financial secretary, Homer C. Humphrey, '01; recording secretary, William L. Gray, '83; corresponding secretary, Grace M. Stutsman, '22; auditor, George S. Dunham, '97; directors for three years, Delwin Shaw, '28; Harold F. Schwab, '22, Evelyn F. Tozier Bancroft, '12, Mrs. C. L. Overlander; trus-



AUGUSTO VANNINI, ENGAGED TO LEAD TWENTY-FIVE MEMBERS OF THE BOSTON SYMPHONY AT THE NEWPORT CASINO

tees Tourjée Memorial Fund, Edwin L. Gardner, '90, F. Addison Porter, '84, Ralph L. Flanders, chairman.

Giving a program of topical hits and tuneful gypsy music, the seniors of the New England Conservatory held their class day exercises in Jordan Hall on Friday afternoon, June 22. The class day committee was composed of Hassler Einzig, chairman; Alta Colby and Eleanor Wright. Mr. Einzig served as orchestral conductor and Laura Shields was the piano accompanist.

The first part of the program entitled See You at Beethoven, was devoted to school quips; a scrubwoman chorus was led by Florence Owen; there appeared a comic class; in harmony, solfeggio and theory, taught by three class members; a song, Gainsboro Blues, was by Harry E. Treiber of the voice department.

The second part was devoted to serious music by Brahms, Dvorak and other composers, built around a Hungarian gypsy band. It included songs, dances, a violin solo, a band ensemble, and ended with the singing of the class song, the words and music of which were written by Beatrice Perron.

W. J. PARKER.

NEW HAVEN ELECTS MUSIC WEEK OFFICERS

NEW HAVEN, CONN., July 17.—The final meeting of the 1928 New Haven Music Week Committee elected the following officers to serve on the 1929 Committee: William E. Brown, general chairman; Margaret Tullock, secretary, and Carl A. Mears, treasurer. Music Week next year will be observed from May 5 to 11.

The Neighborhood House Music School gave a pupils' recital at the Settlement on a recent Wednesday afternoon.

The St. Ambrose Music Club, has elected Mary Clap Howell as president for next season.

St. Andrews' Day was fittingly observed on Sunday morning, July 1, in St. Michael's Church. Jacinto F. Marciano, organist, prepared an interesting program. During the summer this church will give similar programs, with the assistance of string and wind instrument players. A. T.

VANNINI TO CONDUCT ORCHESTRA AT NEWPORT

Boston, July 18.—Augusto Vannini of this city has been chosen to conduct the orchestra of twenty-five members of the Boston Symphony at the Newport Casino, Newport, R. I., this season. The ensemble is to perform every afternoon and on Sunday evenings.

Mr. Vannini was born in Florence, Italy, and began the study of music at the age of six. When he was sixteen, he moved to Venice, where he entered the Benedetto Marcello Conservatory, applying himself to the study of the clarinet, harmony and counterpoint and eventually being graduated with high honors. Upon the completion of his studies he played solo clarinet under such leaders as Arturo Toscanini, Luigi Mancinelli and Felix Weingartner.

In 1900, Wilhelm Gericke engaged Mr. Vannini for the Boston Symphony Orchestra. He remained a member for twenty-six years, resigning to meet the demands created by his ensemble. This group was organized by him in 1914.

Among the artists who have appeared as soloists with Mr. Vannini's ensemble are: Rosa Ponselle, Cora Chase, Giovanni Martinelli, Emilio de Gorgora, Richard Crooks, Queena Mario, and many others.

W. J. P.

OPERA AT ATHENS

University of Georgia Announces Four Bills

ATHENS, GA., July 17.—The University of Georgia Summer School, Joseph S. Stewart, director, began its summer season on June 25. The course is scheduled to last two months. Concurrent with the School's season the Southern Music Teachers' Institute announces a series of four operatic performances, to be given in the Old Chapel. The Institute's presiding chairmen are: Dr. Theodor Boehlmann of Memphis; Dr. Philip Greeley Clapp, New York, and Dr. James Francis Cooke, Philadelphia.

The following operas, all to be sung in English, are announced for production: La Traviata, July 24; Il Trovatore, July 26; Hansel and Gretel, July 26, and Samson and Delilah, July 27. The singers scheduled to appear include: Thalia Sabanieva, Marie Stone Langston, Judson House, Leo de Hierapolis, Glen Crowder Stables, Alma Peterson, Ora Hyde, and Lydia van Gilder. Lectures, discussions, recitals and demonstrations are also on the program.

"The University of Georgia Summer School's season of grand opera has been developed in the spirit of a truly civic enterprise," it is stated.

"The Summer School furnishes the chorus from its student body; the singers for the minor rôles, from the professional music students; orchestral players from the department of music; plans for and execution of the stage decorations and scenes, from the art department; costumes, from the department of design and dressmaking; dances, from the department of dance; public announcements, program notes, etc., by students of journalism. All details of the preparation and presentation of the operas are supervised by George F. Granberry, director of music in the Summer School, and Mrs. Granberry, who has charge of choral music."

W. M. S.

1,000 Children Sing in Opera

Omaha School Pupils Present Hansel

OMAHA, NEB., July 3.—Hänsel and Gretel was sung in the City Auditorium on June 8 and 9 by 1,000 school children under the direction of Marguerite Beckman. The production was arranged for the purpose of acquainting the children with operatic technique, and the cast was as follows: Hänsel, Bettie Rigdon; Gretel, Esther Fried; the Father, Rudolph Helgren; the Mother, Gertrude Fishling; Dew Fairy, Marial Russell; Sandman, Marian O'Leary; Witch, Gail Hamil. The instrumental part of the performances was supplied by the Little Symphony, conducted by Rudolf Seidel, and Mrs. Willis Redfield, organist.

In Dual Capacity

Winona S. Tunberg was heard in a piano and vocal recital in the Cooper Studio Theatre on Sunday afternoon, June 10. A friendly audience greeted the young artist, who played numbers by Bach, Beethoven, MacDowell, Grainger and Rubinstein in a musicianly manner. Nos. 1, 2 and 7 from The Bagatelles, opus 5, by Tcherenpin were made a feature of her program, and two groups of songs proved the performer's versatility.

Recent student recitals of merit have been given by Louise Shaddock Zabriskie, Mary Munchoff, Ben Stanley, Karl Tunberg, Cecil Berryman, August Borglam, Edith Louise Wagoner, Louise Jansen Wylie, Jean Duffield, Martin Bush, Fred Ellis, Maud Fender Gutzmer, Edith May Miller, Thea Moeller-Herms and Margaret Graham Ames.

The fifth annual May Festival of the Consolidated Grade School Orchestras of Omaha was given on May 26 in the Technical High School. Robert Cuscaded, director, deserves much praise for the performance of a program that included Stony Point by Laurendan, Widdell's Fair Maid of Perth, the Elegie of Aletter, a gavotte by Herzberg, a fantasia from Carmen, Engleman's Dance of the Goblins, a French folk song by Aletter and Schubert's March Militaire. Soloists were Taul Wells, Sarah Tuchman, Margaret Bess Bedell and Avrum Lustgarten.

NEW ORLEANS BROADCASTS

NEW ORLEANS, July 17.—Broadcasting its inaugural program on July 3, radio station WWL—Loyola of the South—announced a non-commercial policy devoted to the better types of music. This program, under direction of Eola Berry Henderson, was given by Kitty Levy, Charles Rohm, Edward Wheelerhan, and the New Orleans String Quartet—Albert Kirst, Jr., E. E. Schuyten, Carl Mauderer, Perez Sandi. Jean Pasquet was the announcer; Mary V. Molony accompanist, Hon. Zach Spearing and Rev. Father Salter, the principal speakers.

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Pianists Join Kansas Staff

Two New Members Are Chosen At Lawrence

LAWRENCE, KAN., July 17.—Two instructors will join the music department of the School of Fine Arts at the University of Kansas, according to an announcement by Donald M. Swarthout, dean. Ruth Orcutt of Chicago and Alice Merle Conger of Fort Smith, Ark., have been elected to the faculty, and will begin their new duties next September. Both are to teach piano playing.

Miss Orcutt has studied under Percy Grainger, Edward Collins, and Rudolph Ganz, and has received the degrees of bachelor of music and master of music from the Chicago Musical College. She won the Mason and Hamlin piano contest last summer and appeared as soloist with the Chicago Symphony Orchestra.

Miss Conger is from the studios of Alexander Lambert and Ernest Hutcherson. In addition to extensive concertizing, she has taught at Baylor College, Belton, Tex., and at the Greenville Women's College, in North Carolina.

Both the artists will appear in recital in the course of the fall semester.

Give Joint Concert

Eugene Christy, tenor, and Howard Taylor, pianist, together with Anna Sweeney, accompanist, appeared in a summer session recital at the University of Kansas Auditorium recently. An interesting and varied program was offered.

The musical vespers of June 17 were given by Lee S. Greene, organist; Dean Swarthout, pianist; Waldemar Gelth, violinist, and the University String Quartet, consisting of Mr. Gelth, Conrad McGrew, Eldon Ardrey and Dean Swarthout.

The following were events of the summer session series: June 19, faculty recital, Alice Moncrieff, contralto, and Lee S. Greene, pianist; June 21, senior recital, Selma Klemp, pianist. June 26, faculty recital, Waldemar Gelth, violinist, and Irene Peabody, mezzo-soprano; July 1, second musical vespers; July 6, faculty ensemble concert; July 8, third musical vespers; July 12, outdoor campus "sing," Dean Swarthout, director.

FREDERICK A. COOKE.

BANGOR GIRL HONORED

BANGOR, ME., July 17.—Faith Donovan, daughter of City Treasurer and Mrs. Thomas G. Donovan, who has been studying with Josef Adamowski at the New England Conservatory of Music, has won the Converse scholarship in cello for 1928-1929 awarded by the Conservatory. Miss Donovan also studied with Adelbert Wells Sprague of this city.

J. L. B.

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TEACHES CREATIVE ART TO CHILDREN UNDER TEN

By C. O. SKINROOD

MILWAUKEE, July 17.—Can musical invention and the other creative arts be taught?

Prof. E. B. Gordon of the department of music, University of Wisconsin, Madison, thinks they can be, and he has set out to prove it.

This is the second of Wisconsin's important experimental schools in the field of education, the other being conducted by Prof. Alexander Meiklejohn of Amherst fame, now of the University of Wisconsin faculty, who is trying to demonstrate a new method of teaching adults in higher institutions of learning.

Prof. Gordon's attempt has already met with more success than was thought possible. The enrollment was to be limited to 100 children. Already some 130 children from Wisconsin, Michigan and Illinois have asked for admission, and thirty of these had to be turned away because of limited facilities and the small staff. The school will last for six weeks.

Must Develop Early

One of the novelties of the school is that the children must be under ten years of age. Prof. Gordon believes that the creative faculty must be developed early, if at all. So he has set this age as the maximum, when it might be thought children would have little potential capacity for original thought and genuine creative art.

Before the second day, little Elizabeth Schadauer of Madison, had composed a rippling piece called Betty's Polka. She played it for her colleagues in the school and for the faculty with the most lively approbation from her fellow pupils in creative art.

Many of the other children are working on lullabies for their brothers and sisters. All the young composers are first required to practice on dumb key boards, and are assigned to play on two regulation pianos in pairs.

Miss Vinola Seaver uses a unique method to train the ear in chords. The entire class lines up in spelling bee order. The teacher plays the major and minor chords and asks the children by turn to designate what they

are. An incorrect answer results in "spelling down" and the process is continued until only the champion for the day remains standing.

Practice for Opera

In another class, absolute beginners receive piano instruction; and the junior orchestra of thirty-eight members is practising hard in a large assembly hall for the presentation of Humperdinck's Hänsel und Gretel the last week of school.

Pupils in two dancing classes are learning rhythmic control of the body, and art classes are engaged in the modeling of clay, block printing, book binding and scene painting.

Some of the boys and girls are contributing to the school weekly. The writing of poems is popular, and many of these have been excellent.

Each member of the staff of teachers makes a special study of individual children to determine in what field their special talent lies. As the pupils demonstrate pronounced ability along one line, their energies will be directed to that department for development.

Prof. Gordon is extending a special bait to youthful composers. If any boy or girl produces a work of merit, he will arrange it for orchestra and present it at the exposition during the last week of the school in the Bascom Theater.

To Hold Exposition

The exposition, to show school achievements, will be held in the afternoon for several days. It will include a series of one act plays, the production of Hänsel und Gretel, concerts by the junior symphony orchestra, the piano ensemble, the piano classes and the elementary orchestra. Art work will be shown.

The school is expected to invite comment and study in all parts of the country. In fact, inquiries regarding the new project are coming from a wide territory. The results of the school the first season will be the guide post for the development of the institution in the future.

PITTSBURGH, July 18.—The second illustrated lecture-recital at the Pittsburgh Musical Institute was given on July 5, Dr. Charles N. Boyd speaking on Some Present Day Composers.

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Concerts Begin in Asheville

Symphonic Series Led by Stringfield

ASHEVILLE, N. C., July 10.—Asheville's Symphony Orchestra, conducted by Lamar Stringfield, the city's talented young composer-director and recent winner of the Pulitzer prize for musical composition, gave its opening concert on Friday morning, June 22. On Sunday afternoon, June 24, the program included the leader's prize winning suite, From the Southern Mountains. The symphony season includes only four programs, as Mr. Stringfield leaves for Europe at their conclusion to continue his study. The orchestra is bigger than before, and surpasses its accomplishments of a year ago.

Velma Cline, daughter of Mr. and Mrs. Frank Cline of Asheville, gave a concert in the Asheville Club House for Women, on June 22. Miss Cline is a talented young pianist, and a graduate of Salem College, where she won the state junior music contest. She later entered the Cincinnati Conservatory of Music. Miss Cline's home concert was one of the artistic achievements of the season; she gave an exhibition of musicianship which merited all the applause bestowed. Kate Morton Laxton, Asheville teacher of piano, was her first instructor, and the Junior Music Club feels a thrill of pride in claiming Miss Cline as its first president.

Blanche Loftain, Lillian Dowell and Kathryn Daniel, of Asheville, acted as judges at the special audition held in connection with the opening of the summer school of music conducted in Hendersonville by Dicie Howell and Vera Curtis of New York. The winners of the three scholarships offered by Miss Howell and Miss Curtis were: Frances Comstock; Louise Hodges Jones and Jack Galliard.

Alvah H. Lowe presented students from his voice and piano classes in the George Vanderbilt Hotel on June 27.

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Denver Awards Diplomas

College of Music Holds
Eighth Commencement

DENVER, July 17.—A degree and two graduate diplomas were awarded to students at the eighth annual commencement of the Denver College of Music, held the evening of June 12 in the Colorado Consistory Cathedral.

An honorary doctor's degree was conferred upon E. R. Kroeger of St. Louis, who gave the address. The event had further interest in the first public appearances of the College a cappella choir, under the direction of J. C. Wilcox, and of the Faculty String Quartet, which was heard in a fine reading of Dvorak's American Quartet. Dr. E. J. Stringham, dean, was master of ceremonies.

The recipient of the bachelor of music degree, Grace Hunter-Douglas, has been a student at the College for the past four years, previous to which time she had wide experience as supervisor of music in western schools and colleges. Leon Cowles and L. B. Phillips received graduate diplomas. Teachers' diplomas were awarded to M. Drake, H. Knotek, A. Knott, J. Riley and E. Toburen. Forty undergraduates received certificates and academic credit cards.

Summer Scholarships

On June 30 and July 1, preliminaries, semi-finals and finals were conducted at the College for the Bonfils-Denver College of Music summer school scholarships. These awards provide for five weeks' study during the summer with Rudolph Ganz, piano; Arthur Hartmann, violin; J. C. Wilcox and Mildred Kyffen, voice; Francis Hendriks and Andrew Riggs, piano; Henry Ginsburg, violin; Elias Trustman, cello; Dr. E. J. Stringham, composition; Karl Stapp, organ, and Lucille Lawrence, harp. Out of a field of 300 entrants fourteen winners were chosen.

The judges awarded the full Ganz scholarship to Esta Pike of New York, and a partial scholarship to Seth Greiner of Belleville, Ill. The Hartmann award went to Joseph Johnson of St. Louis, while the scholarship with Henry Ginsburg was won by two equally gifted Denver students, Ethel Wilkins and Ben Alex. The winner of the piano award for study under Francis Hendriks was J. Ross of La Vata, Col. Instruction under Andrew Riggs was won by Helen Tanner of Greeley. The Wilcox award was bestowed on Leola Staley of Denver, while G. Spencer, also of Denver, won the scholarship providing for study with Mildred Kyffen. The contest in composition was won by B. Phillips of Denver, a partial award being made to Remi Gassman. The organ prize went to Vera Franson of this city; the scholarship in cello was won by Frances Yerkes of Sterling, and Flora Greenwood of Wichita Falls, Tex., received the harp award.

Mr. Bonfils, donor of the scholarship fund, sponsored a radio program broadcast from KOA July 6 by the winners, and was host at a mountain party given for them. BURRILL PHILLIPS.

MANN PUPILS GIVE RECITAL

CHICAGO, July 17.—Nine members of the Grand Rapids class of Ellen Kinsman Mann, Chicago vocal teacher, closed the season with a recital at Thornwood Farms, the summer home of Mrs. P. S. Warren, on June 23. Mrs. Mann will resume her work in Grand Rapids in September. A large class is in attendance upon Mrs. Mann's summer session, which is being held from July 1 to Aug. 15. Teacher's and repertoire classes are included in the course.

Kiwanis Gives Place to Art

International Meeting
Includes Music

SEATTLE, July 11.—The international Kiwanis convention, held in this city, gave no small recognition to music. Leone Kruse and Lawrence Wolfe sang daily, having resident accompanists of efficiency in Ethel Payne Collins and Arville Belstad. Orientele was given in the new Civic Auditorium, which has a capacity of 7,500, under the direction of John Spargur of Seattle. A chorus, an orchestra, and accomplished soloists participated in this attractive work. Ralph Boyer and Thirza Cawsey had the leading rôles; Patricia Perry directed the dancing, and Jacob Elshin designed the scenes.

Sixty harpists formed the ensemble heard at Hubert A. Graf's students' concert, when the Woman's Century Club Chorus, conducted by Claude Madden, assisted. Chief among the ensemble works was the first movement of Schubert's unfinished symphony, in a special arrangement by Mr. Graf, who conducted. Gene Paul played a saxophone solo of high standard.

School Band Contest

The first annual Western Washington School Band Contest was held at the University of Washington pavilion, Seattle, with G. F. Middleton, Harvey J. Woods, and Clyde M. Morris adjudicating. Mount Vernon High School, under the direction of H. F. Steele, and Aberdeen High School, directed by Louis Wersen, won in classes A and B respectively.

Charles Hamm, baritone, sang recently in the Spanish ballroom of the Olympic Hotel, with Irene Hampton Thrane at the piano, giving an artistic program.

Coast Musicians presented Arthur Johnson, tenor of Portland, assisted by John Hopper, resident pianist, and May Van Dyke, accompanist, in the Olympic Hotel before a large audience. These artists gave a worthwhile concert.

Mary Ramstedt, soprano of the Clifford W. Kantner studio, gave a recital of interest with Ruth Wholgamuth at the piano. Kathryn Kantner was the assisting violinist.

Ladies' Musical Club

Four Seattle artists gave a closing program for the Ladies' Musical Club, and delighted a capacity audience in the Spanish ballroom of the Olympic Hotel. The performers were: Lois Long, dramatic soprano; Kolja Levienne, cellist; John Hopper and Mrs. Charles Kirk Phillips, pianists. Mrs. J. M. Lang has been chosen president of the club; Mrs. Frederick Adams, vice-president, and Mrs. M. A. Gottstein, executive secretary.

Before sailing to Italy, Nathan Stewart, baritone, who has been prominent in local operatic productions and in concerts in the northwest, gave a farewell concert, at which his talent was, as usual, much appreciated. Myron Jacobson was the excellent accompanist, and Kathryn Kantner the assisting violinist. DAVID SCHEETZ CRAIG.

CONCERT IN ZANESVILLE

ZANESVILLE, OHIO, July 17.—The St. James Choral Society gave its initial concert on June 10 in St. James Church, under the direction of William S. Bailey, whose Magnificat, composed as recently as last May, was featured. The cantata, The Four Horsemen, by Dr. Candlyn, which received its premiere under the composer's baton in Albany, was given its second performance on this occasion. Owing to popular demand the program was repeated on June 26.

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By Pleasing Himself MALIPIERO Gets Most Done

By FEDERICO CANDIDA

ASOLO, ITALY, June 13.—In order to penetrate the mystery in which Gian Francesco Malipiero veils himself from the world, there was nothing for me to do but to search him out in this restful village, in the province of Treviso, a country which Eleanora Duse had chosen for repose in life and in death. Arming myself with the courage of a tourist, I went forth on a recent Sunday to this refuge of the composer.

"You ask me what I am now working on?" Malipiero said. "My answer perhaps will not please you, but I would say that I do not ever work. You may find this answer somewhat contradictory if you take into consideration my activity, for I am more than ever convinced that music is undergoing a tormenting crisis, since musical composition is considered a material work, which the musician, if he is at all clever in his profession, can accomplish in any state of mind or condition of spirit. And the more artful he is, the more fortunate he will be, because he knows how to make use of his artificiality and to have his work seem the spontaneous fruit of inspiration."

"You deny the inspiration?" I asked.

"No," he replied, "but in music inspiration has been made into a ridiculous project, reducing the musician to a grotesque and hysterical puppet, so that behind a sublime veil there is found only puerile charlatany."

"But have you been doing no work?"

"I seek on the contrary to live as I please, for I can see no reason why I should sacrifice my personal predilections."

"And then?"

To Abolish Conventions

"I shall spare telling you of all that I love and which gives me pleasure. It would be much too long and extended a discourse to speak so much of me. My activity during past years has been concentrated in the theatre. I have wanted to abolish the conventional, even the recitative, the dramatic narrative, and musical rhetoric. I wish to limit the drama to a poetic-musical creation, in which music intensifies the poetic expression and the dramatic action seen on the stage, without the aid of didactic speech (which rarely is intelligible owing to the attack by the orchestra or the poor pronunciation of the singers), and to find a new way to bring out the melodramatic freedom in which so many musicians have lost themselves because they are unable to grasp the thread of Arianna."

Following this Malipiero spoke of L'Orfreide and the Tre Commedie Goldoniane which are frequently given, adding the two dramas Filomela e l'Infatuato and Merlino Mastro d'Organi, which have been well represented. "Recently I have finished Aquileia

which has for a subject the heroic founding of Venice, my native place," he said. "There will also be a second drama: I Corvi di San Marco, in which is seen the chaotic end of the Serenissima. During the last two years I have, moreover, written a symphonic work; L'Esilio dell'Eroe, i Ricercari ed i Ritrovati, for eleven instruments, and a Sonata a Tre. I should like to define my work; it points to my daily life."

"You would still maintain that, notwithstanding your activity, you do not work?" I remarked.

The Test of Time

He answers, "You are clever in directing your shafts. I would not speak of myself, for only time can demonstrate absolutely which works are vital and which ephemeral. Of course there are exceptions. For example, the case of Monteverdi. This creator of innumerable works is not known because he was one of the musicians greatly in vogue during his lifetime when his editions were in demand, and such few copies of his works as have been saved are conserved in the libraries of Europe. Besides this inconvenience, there is one far more grave; the scores were not published in full, so that the works of Claudio Monteverdi in the original edition are not readable."

"Excuse me, but I came to speak of you, not of Claudio Monteverdi."

"I have not deviated; speaking of Claudio Monteverdi is also to speak of me, for I am able to tell you of one of my works: when I have made the transcriptions, some of the pages of Claudio Monteverdi will appear again as his original works."

"What a heritage!"

"Don't misunderstand me; they are photographs of the entire original. I have already published six volumes, representing six complete works, and the seventh will soon be in the press. Whenever the critics of the future, perhaps with less ferocity, but with greater modesty than today, ignore my works, I think that they shall be gratified to have again the splendor of the complete works of the great Cremonese, the divine Claudio."

"Precisely because I live in the luxury of this new edition which has a great number of masterpieces, I breathe an air more salubrious. But here I would leave and salute you, because I would not again return to the first argument and I do not care for thematic development."



FRANCESCO MALIPIERO

REVELERS TO INTRODUCE "AMERICANA" TO EUROPE

The Revelers, consisting of Lewis James and James Melton, tenors; Elliott Shaw, baritone; Wilfred Glenn, bass, and Frank Black, pianist, sailed on the Mauretania, June 30, for an extended concert tour of Europe. This all-American organization will introduce abroad a program of "Americana," tracing the development of American popular airs down to the present time. It is the same type of program which the Revelers, known at home through their radio and phonograph work, will present on their first American concert tour, from Jan. 15 to Feb. 15, 1929.

Frank Black, who creates the arrangements which the Revelers sing, has done research among early American airs and compiled many novelties for this season's tour. A program group would, for instance, include selections from "Early Americans," by Foster; and from "Strenuous Americans," which covers cowboy songs, sea chanteys, and other vigorous melodies. Spirituals, the "Mauve Decade," and "Today" are other classifications. An attractive program comprises arrangements of the classics, "Songs of the South," a piano group, "Old Favorites," and "Our Contemporaries," including the Rhapsody in Blue with words by Mr. Black.

The Revelers return to this country at the end of August.

PITTSBURGH, July 18.—Band concerts in Schenley, West View, Riverview, Highland, and other parks are attracting large audiences.

Texans Figure in Convention

Democratic Sessions Begin With Music

HOUSTON, TEX., July 17.—Native Texans were featured on programs arranged by Mrs. H. M. Garwood, Houston musician and chairman of the music committee of the National Democratic Convention.

Music preceded each morning session. Melvena Passmore, Houston soprano, sang The Star Spangled Banner at the official opening and later led the audience in the singing of Dixie.

The Kiwanis Glee Club, under the direction of Ellison Van Hoose, was heard at the dedication services in Sam Houston Hall, where the Convention was held.

A chorus of 100 Negroes, led by H. T. B. Johnson, appeared the following morning, singing southern melodies without accompaniment. Included in this program were Swing Low Sweet Chariot, You've Got to Bear Your Burdens, Wait 'Till I Put on My Crown, and Little David Put on Your Harp. By request this choir repeated its program a later day.

Vocal Soloists

Vocal soloists the next day were: Elva Kalb, Daisy Elgin, and Ina Gillespie of Houston; Mrs. Dan Brown, Fort Worth; Orde Creighton, Austin, and Ode Akin. Julian Paul Blitz, of this city, played the cello; and accompanists were Pat Gutteriez, Mrs. Blitz, and Mrs. J. D. Mullane. The music they gave included numbers by Landon Ronald, Saint-Saens and Bishop, in additions to The Last Rose of Summer and The Swanee River.

Nine bands were engaged to serenade convention guests at various hotels and on the streets. General Jacob Wolters was chairman of the local band committee. Three bands were on duty in Sam Houston Hall at all times during the sessions. Those participating were the Gold Medal Band from Memphis, which was the official convention ensemble; the Edinburg Musical Organization, the Dallas Band, the Old Gray Mare players of Brownwood, the Missouri Pacific Lines Palestine musicians, the Kingsville Band, the Magnolene ensemble of Beaumont, the Houston Ladies' Band and the One Hundred and Forty-third Infantry Band.

HELEN FREYER.

BANGOR, ME., July 18.—Mary Hayes Hayford, pianist and teacher of this city, who has been playing at Lake-wood, has returned home.

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AT WISCONSIN SCHOOL

New Methods Lead to
Growth and Progress

MADISON, WIS., July 17.—In new methods of instruction, projects, and developments, the past year has seen the greatest progress and expansion in the history of the University of Wisconsin School of Music, according to Dr. Charles H. Mills, director.

Demonstration classes in public school music methods, carried on under the direction of Edgar B. Gordon, were noteworthy in the summer session. New methods in instruction and appreciation were developed in a manner that led to further developments for the School of Creative Arts for children, an expansion of the demonstration school functioning during the present summer session.

The development of four string quartets, the wood-wind ensemble, and other ensemble and chamber music groups is also indicative of progress. These groups were under the direction of Edson W. Murphy.

New courses inaugurated during the year were: a survey of music, given by Louise Lockwood Carpenter, and a new phase of public school survey work under Mr. Gordon. Increased facilities and opportunities for practice teaching in this course were also added.

Organization of pedagogy work, permitting teaching experience in class and private piano instruction, has been completed under the supervision of Leland A. Coon.

The All-State High School Music Festival, held here under the auspices of the School of Music May 11 and 12, was pronounced a complete success by state supervisors and educators. Elimination of much of the competitive element in this year's festival proved valuable, according to officials.

The development of a new method of class instruction in voice, violin and piano has also been completed during the year, and is made a compulsory



Photo by Kaufmann & Fabrie

VLADIMIR ROSING, DIRECTOR OF THE AMERICAN OPERA COMPANY, MRS. H. S. PICKERNELL, MANAGER OF THE COMPANY, MRS. L. E. YAGER, PRESIDENT OF THE AMERICAN OPERA SOCIETY OF CHICAGO, AND MRS. BENJAMIN F. AFFLECK, WHO ARE IN CHARGE OF THE SUMMER SESSION DRIVE IN CHICAGO, TO COLLECT A FUND OF \$20,000, TO BRING THE AMERICAN OPERA COMPANY TO CHICAGO FOR ITS SUMMER SESSION

feature of the summer session. These courses are under the direction of Mr. Swinney, Mr. Coon and Mr. Burleigh.

WILL GIVE CONCERT
IN NAUMBURG'S MEMORY

A concert in memory of Elkan Naumburg, who donated the bandstand on the Mall in Central Park, New York, will be given on July 31 by the Kaltenborn Symphony Orchestra. The program which Franz Kaltenborn will conduct is to be made up of Siegfried's Funeral March from *Götterdämmerung*, the Andante from Beethoven's fifth

symphony, *Les Préludes* by Liszt and works by Massenet, Schubert, Verdi, Strauss, Lehar, Sinding and Tchaikovsky.

This concert will be presented by Mr. Naumburg's sons, Walter W. and George W. Naumburg, the date being the anniversary of their father's death. A similar concert was given by them on July 4, and one on Decoration Day. Another will be given on Labor Day, Sept. 3, at 8:15. The Decoration Day, Fourth of July and Labor Day concerts are the continuation of a series given by Mr. Naumburg for many years.

WHAT DENVER HEARS

Hartmann Is Soloist at
Symphony Concert

DENVER, July 17.—Arthur Hartmann was violin soloist at the second summer concert given at Elitch's Gardens on July 6 by the Elitch Symphony Orchestra under the direction of Rudolph Ganz. Giving a masterful interpretation of Saint-Saëns' concerto in B minor, Mr. Hartmann relieved this work somewhat of its dryness, bringing to his task a beauty of tone and wealth of nuance that proved him an artist of fine feeling.

The program opened with Beethoven's Egmont overture, played acceptably, and closed with Finlandia by Sibelius, handled equally well, although neither score was read in a way to make a deep impression. Mr. Ganz's conducting of Haydn's Oxford symphony, however, was remarkable. He gave to the largo movement a tenderness that was effective; and the finale, with its clipped phrases and precise accents, fairly scintillated.

Ten numbers from de Falla's *El Amor Brujo* furnished a modern element. L. B. P.

Muranyi Paints Portrait of
Diaz as King's Henchman

A PORTRAIT is being painted by Muranyi of Rafaelo Diaz, tenor of the Metropolitan Opera Company, as the Henchman in *The King's Henchman*, by Deems Taylor, the role he created and sang so successfully on tour last winter. This portrait will be exhibited in the Art Galleries of Pittsburgh for three weeks. An exhibition of it will also be held at Whitehall in Palm Beach in February, and the portrait will then be shown at the Royal Academy in London.

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Musical Americana

By **HOLLISTER NOBLE**



STRONG men wept and impresarios groaned the other day when it was learned that Galli-Curci had finally bobbed her hair.

Rosa Ponselle, in her summer home at Lake Placid, is reported coaching hard for Traviata, . . . but whether she is to sing it at the Met or not remains a mystery . . . thus far Bori and Amelita have provided plenty of Violettas for Mr. Gatti's garden.

Lauri-Volpi has sung two new roles at the Buenos Aires Colon Opera . . . that of Don Jose in Carmen and Canio in Pagliacci. Reports say a hit . . . it would cause no great surprise to see him scheduled for these roles at the Metropolitan.

* * *

Can the King Do Wrong?

In recent months Toscanini has been the center of a number of lively arguments . . . the latest has been waged with Italian critics over Pizzetti's new opera, "Fra Gherardo."

"The Divo"—i. e. Arturo—has been accused of too much haste in the preparation of the work . . . this is one of the alibis for the lukewarm reception accorded the piece. The Italian press is pretty peeved anyway because Toscanini spends so much of his time in America.

* * *

A Tenor Misspelled

Not a paper (including our own) caught the Met's misspelling of their new tenor—Mark Windheim. It was published Mazek, Marek, and Maek. He was also announced from Poland and this had the boys guessing. Of course Mark is as German as the Deutschland and St. Louis, U. S. A., can make him. He has been singing secondary roles in this country for the last three years under Guy Golderman in St. Louis and with the various Philadelphia Grand and Small-ens opera companies.

* * *

Vincenzo Belleza has decided not to conduct the summer operas at the Acence in Verona. He has suffered somewhat from eyestrain and his eyes compel his immediate attention and care. He left London last week for Italy and says "he will really rest."

* * *

Back to the Farm

We have just located the only Connecticut farm which has not been bought, mortgaged, rebuilt, or renovated by artists and writers or New York music critics, dramatic critics, and press men. This unique place is located ten miles from the nearest road on a hill near Cornwall, Conn. But two linotypers and a Brooklyn dramatic critic are looking at it next week.

* * *

To Succeed Urchs

Alexander W. Greiner has been appointed to succeed Ernest Urchs as head of Steinway's concert and artist department. . . . Mr. Greiner has only been in this country three years. . . . he studied at the Imperial Conservatory of St. Petersburg and at Moscow . . . he was the head of one of Russia's largest music houses . . . he came to this country in 1925 and took up his duties as assistant to Mr. Urchs.

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Seen through a horoscope by Madame Noble on a hot Tuesday: Fortune Gallo running for a B. M. T. subway train and missing it. "Sapristi!" Bernard Waagenar, composer and shopper, with a big pipe and two bags of groceries. . . . Mary Melish, soprano. Nanette Guilford, the Met's soprano, and Harry K. Thaw descending from the Isle de France in the finest of French toggerie. . . . and Mrs. Vincent Astor, at the Stadium.

Just before leaving Paris Nanette had a big bowl of corn flakes at the Chatham and found large pieces of glass liberally sprinkled through the cream. . . . there were several other sopranos in town.

* * *

Moriz at St. Moritz

Moriz Rosenthal is enjoying the fancy skating and skiing in St. Moriz this summer. . . . Moriz will probably take in the summer activities at Tromso, Norway, next December.

* * *

Geraldine Farrar and her chauffeur called on Edward Cushing (white hope of the Brooklyn Eagle) and Mary Watkins (of the Herald Tribune) at Villa Wahnfried, Silvermine, South Norwalk, Conn.

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In this Issue:

—Is there a Creole Music? by Will Specht	5
—Dohnanyi and the London Season, by Leigh Henry	6
—A Bach Scholar Comes to America. Dr. W. G. Whittaker and his work by Sydney Dalton	7
—Mephisto's Musings	9
—Ravinia's Summer Opera, Re- viewed by Albert Gold- berg	10 and 16
—Albert Coates—The Man and his Records, by Peter Hugh Reed	11
—What the Artists are Doing	14
—The Stadium Concerts	15
—The World's Smallest Band, by Annabel Morris Buchanan	17
—A talk with Damrosch and News from Paris, by R. H. Wollstein	18
—An Epic of a Minnesota Town, by Frances Board- man	19
—Selected Broadcasts, Reviewed by David Sandow	20
—The Turn of the Dial.	21
—General News . . 8, 13, 23, 24, 26	

NEW YORK, JULY 28, 1928

Grace in Mary's Garden

Mary Garden and Grace Moore have been seen together in Paris and Cannes a-plenty recently. Old Bull, our house detective, heard the following:

"Grace, you really should come to Chicago and give us some guest performances" . . . the thermometer on top of the Pulitzer building registered 105 this A. M. . . . um-m-m.

"More money," was the reported, alleged and take it from us actual ultimatum of Mario Chamlee, graceful tenor, to the Great God Gatti recently.

"More money? No, thank you," was the answer of the diplomatic impresario and a scratch of the pen closed the incident.

Josh Zuro is working with Vitaphone these days.

* * *

Gigli in Buenos Aires

A cable from Buenos Aires tells us that Ottavio Scotto gave Verdi's Ballo in Maschera at the Colon with Gigli singing Richard for the first time. He scored ovations after the brilliant Barcarolle and after the aria. Serafin scored as the conductor of the work.

* * *

Fannie Hurst purchased a new dog abroad to add to her menagerie. . . . The Hurst Zoo now consists of one paralyzed monkey, one Persian cat, answers to the name of Lummo, one vicious Pekinese entitled Satsuma, another Pekinese, a cross between a Pekinese and a King Charles Spaniel, a couple of Boids. . . . Jack Danielson feeds them raw meat.

Leopold Godowsky has been commissioned to write another piece for the one armed pianist, Paul Wittgenstein.

ERNEST URCHS

THE death a few days ago, of Ernest Urchs, for thirty-seven years associated with the firm of Steinway and Sons, removed a striking and unusual personality from New York's world of music. As Olin Downes pointed out in the New York Times last Sunday Mr. Urchs "grew up in a day when the ideals and the conduct of American affairs were of a larger and perhaps less mechanistic mold than they are now. The pursuit of a practical purpose was not incongruous with the cultivation of the humanities and the relation that make life worth the living. His father, Francis C. Urchs, was a merchant, born in Germany, who became in the course of time an accomplished singer. No doubt it was this background which made it natural for the son to consider as parts of one whole a business and an art."

Mr. Urchs cherished this talent for blending a profession and an avocation until his death. He had hosts of intimate friends, business associates, artists, and persons prominent in and out of the world of music. His attitude towards life and towards his friends was delightfully warm, genial, frank and abundantly helpful.

He will be sorely missed.

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P. & A. Photo
FOUR EMINENT YOUNSTERS IN LOS ANGELES LISTEN TO "THE STARS AND STRIPES FOREVER" ON A PORTABLE PHONOGRAPH. THEY ARE ALL SOUSA'S GRANDCHILDREN, FROM LEFT TO RIGHT, NANCY SOUSA, TOMMY ADAMS SOUSA, JANE PRISCILLA SOUSA, AND JOHN PHILIP SOUSA, III.



International Newsreel
ETHEL LEGINSKA, LEADER OF THE WOMEN'S SYMPHONY ORCHESTRA OF BOSTON, AND MADAME IRMA SEYDEL, CONCERT MISTRESS, WHOSE ORCHESTRA JEANETTE HEADED THE NATIONAL MUSIC FESTIVAL WEEK AT CONNEAUT, PA., A FEW DAYS AGO.



Cosmo News Photo
LUCREZIA BORI, AFTER SINGING AT RAVINIA, SAILED ON THE S.S. DULLIO RECENTLY AND WILL SPEND HER VACATION ON THE RIVIERA.



International Newsreel
JANE CARROLL, FORMERLY OF THE ZIEGFELD FOLLIES. SHE IS ONE OF TWO AMERICAN-BORN SINGERS WHO HAVE JUST JOINED THE METROPOLITAN OPERA COMPANY.



Cosmo News Photo
WALTER DAMROSCH AND MRS. WALTER DAMROSCH ARRIVE IN NEW YORK ON THE AQUITANIA AND GO TO BAR HARBOR FOR A VACATION. MR. DAMROSCH WILL INTRODUCE GEORGE GERSHWIN'S NEW COMPOSITION, "AN AMERICAN IN PARIS," TO NEW YORK ON OCTOBER 26.



Cosmo News Photo
EFREM ZIMBALIST, THE VIOLINIST, IS SHOWN CUTTING THE GOVERNMENT SEAL FROM THE VIOLIN THAT WAS STOLEN FROM HIM IN LOS ANGELES 17 MONTHS AGO. THE VIOLIN IS A FAMOUS 1743 LORENZO GUADAGNINI. IT TRAVELED OVER 50,000 MILES BEFORE REACHING ITS OWNER.



International Newsreel
GEORGES RICOU, DIRECTOR OF THE OPERA COMIQUE, PARIS, MADAME RICOU, HIS WIFE, RECENTLY ARRIVED IN LOS ANGELES FOR A CONFERENCE WITH DIRECTORS OF THE LOS ANGELES GRAND OPERA ASSOCIATION. L. TO R., GURNEY E. NEWLIN, PRES. OF LOS ANGELES GRAND OPERA ASS'N, WHO GREETED MME. RICOU (CENTER) AND MR. GEORGES RICOU, RIGHT.